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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 129 JULY 2010

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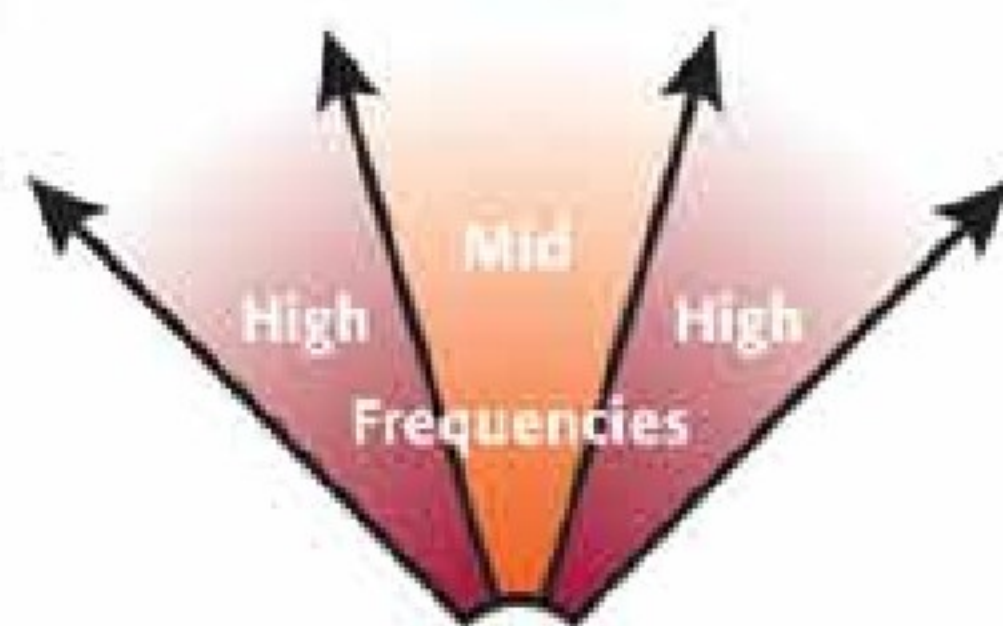
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# Just Dance, Gonna Be Okay

It's that time of year again—for the Mobile Beat feature that so many readers look forward to: the Top 200.

It amazes me that in this age of instantaneous knowledge at your fingertips as quick as you can type a Google search, so many readers still hunger for the yearly list of most-played songs...printed in ink on paper. (I'm certainly not complaining; it's good to hear that print can say "I'm not dead yet," even as the iPad makes the idea of digital magazines even more exciting.) But advances in technology have done their part to make the traditional list a better and better tool.

The coolest thing about our lists for the last few years has been and continues to be the solid info provided by DJ Intelligence's massive, continuously updated database of song requests. Unlike in the "old days" when we relied on you all to send us your own lists of most-played songs to compile our national list, now the data comes directly from thousands of client requests made through the DJ Intelligence song list modules that have become ubiquitous on DJ websites. While some old timers might miss the fun of compiling a most-played list from their own previous play lists (and maybe shading their choices a little toward what THEY liked—wink, wink, nudge, nudge), I'm guessing that we can all appreciate the absolute accuracy of the digitally tabulated Top 200!

And once more the list contains some surprising and not so surprising top entries that reflect what's going on in the culture. Yes, the "economic upturn" is still yet to hit many places in the land, so it's not surprising to see some songs that may help listeners deal with current realities in different ways.

Want to simply escape the pressures of the world on the dance floor? Crazy pop phenom Lady Gaga says, "Just Dance." But of course escapism is nothing new. Recorded in the year of my own birth, 1967, Van Morrison in "Brown Eyed Girl" fondly remembers the youthful joys of "laughin' and a runnin', skippin' and a jumpin'" with his girl. Flash-forward to the '80s (when I was the teenager having fun—that the middle-aged me now remembers with nostalgia) and you have the B-52's telling us "I got me a Chrysler, it seats about 20 / So hurry up and bring your jukebox money," in order to enjoy some time at the fabled "Love Shack." And what better encouragement could we have than today's chart-toppers, Black Eyed Peas, telling us to "jump off that sofa" because "Tonight's Gonna Be a Good Night?"

But another approach to tough times is to confront reality and rely on moments with friends and family (like wedding receptions and other celebrations) to help us get through. "Take my hand and we'll make it I swear," say the boys from Jersey (and Bon Jovi can actually back that up with their continued success with yet another generation of fans); maybe all it takes is "Livin' on a Prayer."

And finally, providing proof that a comeback can happen at any time, this year's number one track is... Well, I'll let you turn to page 22 and see for yourself. Let me just say that the title line contains some of the best advice for difficult days.

So, enjoy the Top 200 and the use the rest of the info packed into these pages to help you help your audiences escape or get pumped or whatever they need to lift them over the rough patches.

—Dan Walsh, Editor-In-Chief

# Mobile Beat

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# Mobile Beat Pioneer DJ Tour, By the Numbers

The Mobile Beat Pioneer DJ Tour 2010 is hitting the road again this summer—visiting some of the same stops as last year and some brand new ones. 2009 was a great inauguration for this annual tour, and the success of that series of events led the team at Mobile Beat to begin working on the 2010 edition almost immediately after the maiden voyage concluded. While last year the tour crew made stops in 15 strong markets, this time around, events in each area will be co-hosted by local associations in joint ventures designed to produce tour dates of an even higher quality.

Many of our sponsors are back again this year, including Pioneer DJ once again as signature sponsor. Also on board as of press time are the American Disc Jockey Association, the American DJ Group of Companies, DJ Trivia, ERG Music, Hercules, Odyssey Innovative Designs, Open Air Photo Booth, and QSC.

The brainchild of Jake Feldman, Mobile Beat Technical Director/Tour Manager, the Mobile Beat Pioneer DJ Tour kicks off August 1st in Detroit for the beginning of Leg 1, trekking across the Northeast. From there the tour visits the Mid-Atlantic region and makes its way to the Midwest, visiting Missouri and Texas for the first time. Finally, the magic bus ends up where last year's tour began, with a swing through California and

**TURN TO PAGE 56  
FOR AN UPDATED  
TOUR SCHEDULE**

## 2009 Mobile Beat Pioneer DJ Tour By the Numbers:

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the West Coast. The tour's goal continues to be the advancement of the national DJ industry by providing a healthy sampling of the outstanding educational content of Mobile Beat Magazine and the Mobile Beat Las Vegas DJ Show to DJs all around the US. This year, there is the added benefit of local hosts exposing their organizations as they co-promote tour events in their areas.

All tour stops will feature top-notch presentations similar to the primary track at Mobile Beat's Las Vegas conferences, along with "paid seminars" by some of our sponsors, where they demo their products while also providing valuable product-independent information of benefit to serious DJs. Products and services will be available for sale at the show, and reps will be available for personal demonstrations and questions. Also, just like in Vegas, ample time is provided for networking with fellow DJ professionals and other industry members.

Doors will open nightly at 5:30 PM and each event should wrap up by 10:30 PM.

**Register online for FREE at <https://members.mobilebeat.com> as soon as possible, so you can be updated as to any extra excitement coming to the leg of the tour in your area. For details on tour stops and seminar speakers, check out the May issue Mobile Beat or go to [www.mobilebeat.com/mb-tour](http://www.mobilebeat.com/mb-tour).**

## MBLVXX Keynote Presenter Announced!

Ted DiBiase, once wrestling's Million Dollar Man, presents how to be a "Champion in Any Field."

Ted DiBiase achieved championship success in a number of wrestling promotions, holding thirty titles during his professional wrestling career. He is arguably best known to mainstream audiences for his time in the WWF (World Wrestling Federation).

DiBiase's favorite saying was "Every man has his price." Known as the "The Million Dollar Man," he turned the wrestling world on its head as an arrogant, self-centered character, at one point even winning "Most Hated Wrestler of the Year."

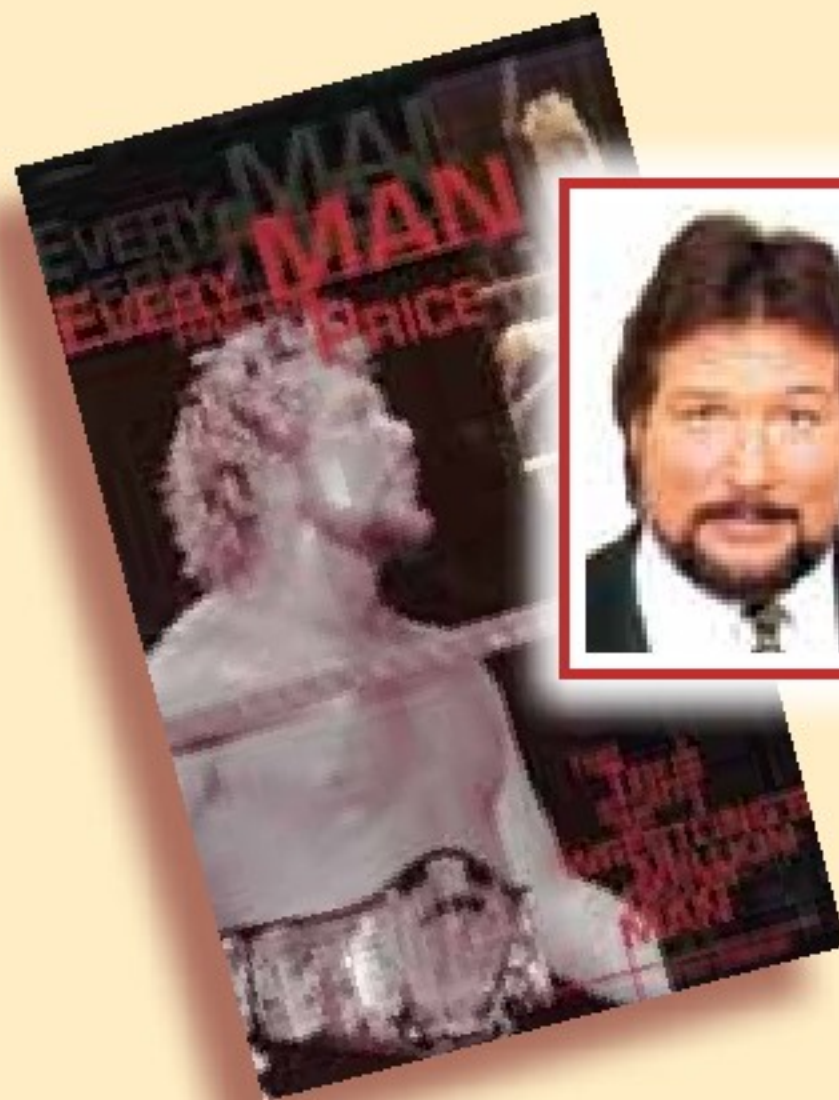
He carried himself like a self-imposed ruler of those

around him. The character of The Million Dollar Man was fueled by wealth and power and controlled by greed. It did not matter who, what, when, where or why, DiBiase was determined to always get his way.

But when fame and a fabricated, lavish lifestyle entrapped him in the persona of his wrestling character, Ted realized "The Million Dollar Man" had gone too far.

Today, Ted is a full time motivational speaker and evangelist. He speaks to corporate businesses, church congregations, youth groups and in public schools and universities all over the country on hard work, discipline, determination and passion.

Join us in Las Vegas on February 1, 2011 as Ted shows how to become a "Champion in



**MBLVXX 1991-2011**  
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Any Field" and what will put you ahead of the rest! Then on February 2, Ted will be talking about his life before and after wrestling and his current work in a breakout session entitled "From A Warrior to a King." Ted's story is powerful, brutal, honest and emotional. You won't want to miss this!

MBLVXX - Celebrating 20 Years of Mobile Beat and 15 years of Las Vegas Conferences.

The 2011 Mobile Beat Vegas event will be February 1st through the 3rd, with pre-conference events on January 31st, at the Riviera Hotel and Casino. A \$59/night rate for rooms in the refurbished Monaco Tower runs from January 28 through February 5. For football fans, the Super Bowl will be played on February 6, so extended stays to catch the big game Vegas style will be covered through game day. For more information on the show go to [www.mobilebeat.com/las-vegas-dj-show](http://www.mobilebeat.com/las-vegas-dj-show).



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I think all who were there can agree that the latest Mobile Beat Convention in Las Vegas (Feb. 2010) was another great success this year! Looking back at the show one important trend stands out: Of all the attendees this year, there was clearly an increase in the female population, the majority of them mobile DJ business owners and mobile entertainers.

In fact, show statistics indicate that the number of female attendees DOUBLED from the previous year. I chatted with some of the ladies to hear their thoughts, opinions, and feedback about the show.

### OVERALL FEEDBACK

Some of the woman I talked to had been going to MBLV for years, and for others it was their first time. So, I was curious what they thought of the convention in general.

Monica Hamblin, who works for In The Mix Events based in Ventura, California, benefits from the seminars: "I always try to take something new from every seminar and meeting. Even if I heard it last year, it reiterates what I've learned. There's new technology, there's new tips, and in talking to the person next to you, as well as meeting other DJs face to face has pulled out a lot of good information year after year." Tamara Sims, Co-Owner/Director of Sales for Something 2 Dance 2, serving Chicagoland, also enjoys the seminars: "If you take away one little nugget from each seminar you attend, then it's all worth it. I also think it's very valuable when you have small groups that get together and exchange knowledge, because every market is so different and it's very interesting to learn the different ins and outs of weddings from Hawaii to Idaho and anywhere in between."

Melissa Kramer of Kramer Entertainment is a DJ/MC and also runs the company's sales office. She enjoys the people she meets. "It gets better every year! We go on the fitness walks in the morning and have made some great friends." It was the third time attending for Darci Vegas of VIP Party Productions in South Florida, and she says, "I get inspired every time I come. I go home afterwards and I'm like 'Yeah! I'm ready to go.'"

# DJ Ladies in Vegas and

BY DJ DAYNA •

## Beyond

WOMEN AT MBLVX TALK ABOUT THE INDUSTRY'S BIGGEST PRO GATHERING AND SHARE THEIR VIEWS OF THE FEMALE DJ EXPERIENCE



"I've been to Atlantic City so many times, and I wanted to try this," says first-time Mobile Beat attendee Shani Barnett, an MC/dancer/choreographer for Mobile Music in Chicago. "I'm glad I came here and will definitely be back next year!"

Jodi Harris, the "CEO of Fun," who owns and operates Sight & Sound Events in Vegas, has been going to MBLV for many years. "It gets better every year," says the veteran entertainer. "The seminars are more intense, interactive, and give more information."

Charlene Mortillo, a long-time entertainer from Popular Party DJ's based in New Jersey (see her profile in the March 2010 issue of MB) was convinced to try Mobile Beat this year after attending the Atlantic City show for years. She thinks it is a great experience and was pleased with the East Coast representation she saw.

Jean Steinmetz has been running her own digital karaoke and DJ service, C&C Entertainment, in Cincinnati, Ohio for 15 years. This was her second time at MBLV. "I like coming here because I like to set the standard in the industry when I go back home. I always want to stay ahead of ev-

erybody, so I'm always looking for the next new thing."

### PERSONAL SHOW HIGHLIGHTS

Here are some of the ladies' most memorable moments from this year's show.

For Darci, owner of VIP Party Productions in South Florida, "Networking has been the best. One guy came up to me and thanked me for giving him an idea last year. That made my day!"

"I think some of the best networking happens in the hallways or in the coffee shops," says Tamara. "My husband and I ran into Andy Ebon (a seminar presenter) at the coffee shop and ended talking to him for an hour...it was fantastic to share knowledge with him and get his perspective on things."

Shani and Charlene both agree that one of the highlights for them was the "Big Daddy" McKee and Gerry Siracusa seminar on re-igniting passion for performing and building a business.

Jodi says, "I liked the Soul Train performance. And Andy Ebon had some great examples and information in his seminar."

"I got a picture with Coolio and



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**"I like coming here [to MBLV] because I like to set the standard in the industry when I go back home. I always want to stay ahead of everybody, so I'm always looking for the next new thing."**

**Jean Steinmetz, C&C Entertainment, Cincinnati, OH**



danced with Sugarhill Gang!" raves Melissa about some fun moments for her. She also enjoyed the seminar with wedding marketing expert Andy Ebon. "Andy Ebon is one of our favorites. His talk this year was amazing! We take away so many nuggets from him."

## FROM A FEMALE PERSPECTIVE: THEN AND NOW

I was curious about the overall female perspective of what it's like being the minority at the show. And for those who have been long-time attendees, I wondered what changes they have observed over the years.

Bonnie Hope, who owns and operates Music by Bonnie in Santa Barbara has been DJing and attending Mobile Beat since 1982, so she has seen a lot of changes. In the past, she remembers, "I felt I was crashing a fraternity party, and it was intimidating, offensive, and uncomfortable. I'm a friendly person and make friends easily, but I felt if I didn't come dressed scantily then I was ignored." She adds, "I'd come back with a lot of hesitation and I know that I'd always learn something, but it's gotten a lot better over the years and this

year feels way better than it did 10 years ago. It feels friendlier to woman business owners/DJs."

"I've always been accepted as a female," says Monica, now on her sixth convention. "I do like meeting with the other females and getting their perspective on things. And not to mention, you definitely feel protected when you go out to the clubs while you're here, because it's one girl and 10 guys!"

Tamara, who also has attended Mobile Beat for 6 years feels similarly: "I've always felt welcomed coming to Mobile Beat. From the first convention to this very day."

Jean said she didn't know what to expect coming to this show as a female. "I did feel intimidated last year being a female because I didn't know what to expect, but I don't this year. I actually feel some of the guys are intimidated by me being here!"

Since it was her first time at the convention, Shani has an interesting perspective on being a female in the "boys club." "Most woman here think that it's very geared towards men. But I guess being in the market for so long, I don't see myself as a woman first, I see myself as a DJ/MC first. I see myself as a woman second. Going to the seminars and being around everybody, I'm looking at it how everyone else is looking at it. So, in my opinion, the woman just need to not look at it from their gender, but from their job."

Jodi believes the female point of view can be an asset. "We all have unique stories as woman on how we got into the business and can learn from each other. Being a girl is an advantage! I feel like they're all like my brothers when I come here."

## IDEAS FOR NEXT YEAR

Finally, I asked what suggestions the ladies might have to make next year better overall, or to attract more female mobile DJs and business owners. More female-specific presentations were clearly on most of their wish lists.

Shani thinks it would be beneficial to have a woman's seminar. "I think they should have a seminar geared towards woman to talk to them about how they should sell themselves in the market and put themselves at the top level. I also think they should have a seminar on how to take your company to an interactive company level, which focuses more on incorporating lighting, dancers, video mixing etc."

Charlene also adds that "a dance seminar talking about and teaching various dances would be neat."

"I'd love to see more female presenters and panels," says Bonnie. "And when the men are talking during their presentations, I'd love to hear them stop saying 'you guys' every other word. I feel like they are excluding the females. It's just a little pet peeve of mine."

"It would nice to have a roundtable discussion with all the female DJs," says Jean. Jodi and Charlene both agree: "A female panel would be great to have next year."

"Women control the market in the wedding industry," states Monica. "It's all about what the bride wants. What if we had an all-lady panel, where the majority are married woman or have been married and get their perspective on what they were looking for when they wanted to hire everybody, not just DJs. Talk about what the woman want in the market—and have the men listen." As Tamara puts it, "I speak Bride. I was a bride so I know what they're going through."

Melissa shared her thoughts on what would also be helpful to have next year. "I think women learn so differently than men. When it comes to all the audio, gadgets, and mixers, that's where it takes me a little longer to learn all that stuff where guys pick it up easier. It would be great to have someone do a seminar for females on the basic 101 about equipment/gear."

They all seem to agree on one thing: It's fun to be a girl in the boys club!

I enjoyed meeting all these ladies and I thank them for taking the time to sit down with me for some girl talk. I look forward to seeing all of them next year and hope even more women will decide to attend the big show! **ME**



*What started off as a college cash fund soon became a passion for DJ DAYna, when she fell in love with the energy she found behind the turntables and in front of a crowd. She's been spinning as a mobile and club DJ ever since. DJ Day moved from*

*Ohio to Los Angeles in 2006, where she freelances as a DJ/MC for special events.*



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# Facebook for Wedding Marketing

THE OPPORTUNITIES KEEP CHANGING

BY ANDY EBON •

**L**ast fall, when I was lecturing on Social Media Strategy during the Mobile Beat Tour, it was clear that Facebook was growing by leaps and bounds. Its geometric growth has been complemented by the expansion of ways your business can utilize it for wedding marketing.

The numbers are staggering. Worldwide users of Facebook now exceed 400 million. Some research I've read recently indicates that the world of Facebook may well approach 800 million by the end of 2010. In the United States, alone, the user base is approaching 150 million; about half the total national population. The average user has about 130 friends. About half the users update their status daily, or more frequently.

When it comes to weddings, it is estimated that there are roughly 2.2 million brides in the United States. About 1.6 million of them are on Facebook, showing their relationship status as engaged. In simple terms, about 75% of United States brides are active on Facebook.

Here are your current marketing options for using Facebook as a marketing tool:

**Personal Page:** This is the original presence. For you, one-to-one, with whomever you choose. Works well for family, friends, and business associates.

**Business Page:** This is a clone of the personal page, but for a business. It came into being because people like you and me wanted a business presence, separate from, in addition to, or instead of, a personal page. It also functions as a one-to-one relationship, requiring mutual acceptance. If you want to separate your personal antics from your button-down business persona, you might opt for adding a separate business page and filter out who follows you where.

**Group Page** (sometimes referred to as a Fan Page): This is also a business presence, but instead of being one-to-one, it is one-to-many. You can set different parameters for joining a group, but essentially people who join your group are fans or followers of some sort. A karaoke or club DJ who has a following, and promotes public performances would be an ideal candidate for a group page. The terminology has changed from Fan to Like, for people to follow a group.

**Events:** Group pages have an Event function that makes it easy for you to announce and promote an open house, showcase, performance, organization meeting, or any other event. It has an RSVP function, to boot.

**Targeted Classified Ads:** On the right hand side of a Facebook screen, you will often see three small ads, stacked vertically. The ads are comprised of a headline, image, and up to 125 characters of body copy text. You link the ad to your website, Facebook business or group...wherever your heart desires.

Setting up a classified ad is a simple process, and you can make adjustments along the way. The key to this gem is that you are able to narrow your target audience via demographics. For example: women, engaged, 21-35, living within 25 miles of Cleveland, Ohio.

As you step through the parameters, you will see changes in the number of people who will see your advertisement. You can adjust the guidelines and watch the numbers change, on the fly.

Another important factor is that you can pay for this ad on a per-click basis, within the parameters of a daily budget. For example, if Facebook projects that your ad will reach people at 50 cents per click, and you set a daily budget of \$10, for 30 days, the possibilities are precise. You can receive up to 20 clicks per day. Your dollar commitment is \$300; no more. Could be less, if you get fewer than 20 clicks on some of the days. And yes, you can review statistics on the activity.

In this example, I'm suggesting a per-click purchase, not per-impression. The latter refers only to people who SEE the ad. You want people who are SEEKING a service such as yours. Only they will actually click on your ad, and that's what you pay for. Exact, obvious, and clean.

You are not limited to advertising for brides. You can use ads for recruiting DJs or dancers, or targeting meeting planners, just to name a few possibilities.

## FINDING BRIDES: JUST GO WITH THE FLOW

It's easy to connect with peers on Facebook, but locating brides has been problematic, up until recently. If you can find them, they will likely follow you, out of curiosity, giving you the opportunity to build a relationship and perhaps a sale.

Here comes the big answer to this dilemma: Get on down to Flowtown.com. This is a new service that develops more complete information about a person, based solely on their email address. After you sign up for a trial on Flowtown.com, you just enter email addresses of a few people you know, and watch the magic begin. Flowtown searches the public social media information associated with their specific email address. It returns a list of the major social media websites the person is affiliated with. It displays their name, photo, bio, and a few more items. The service is only accessing information that an individual has made public. You are not prying.

Think about email leads you get from bridal shows, publications, and elsewhere. You can upload those lists to Flowtown, and build social media connections from there.

Natural curiosity will probably cause you to try this on your own email address. It will show you what you have made public. While you're at it, revisit your Facebook privacy settings and be judicious about what information is shared with anyone but true friends.

## NOTHING STANDS STILL

When you read this article, ideally, the information will still be current. At least, mostly current. It is essential that you keep abreast of the rapidly changing landscape for Facebook and other social media tools—because today's marketing, much like a bride, is a moving target. **ME**



Andy Ebon, The Wedding Marketing Authority, is a writer, author, speaker and business consultant, based in Las Vegas. He operates the Wedding Marketing Network (a division of EBS Virtual Communications), providing full service business coaching and marketing solutions. Andy maintains The Wedding Marketing Blog, ranked in the Top 1% of all blogs. Go to <http://weddingmarketing.net> for more info.



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# Turning Weekday Bookings Into Weekend Gold

HOW TO USE YOUR SECONDARY SKILLS  
TO ENHANCE YOUR PRIMARY PROFITS

BY ROB JOHNSON •



a nugget or two here for even the seasoned veteran.

## EXTRA WEEKEND WORK, FOR A SONG

For those who do karaoke during the week, try adding it on to your wedding package as an up-sell. Most wedding couples or bride's/groom's families may not want it, but those that do will be willing to pay you for it. I have also found some church and youth events that want to do karaoke on weekends, during the day. These may not pay the best but they don't interfere with your Saturday nights if booked appropriately.

## WEDDING WARM-UP

Game shows have been my biggest asset in picking up extra income on weekends. If I have a Saturday wedding booked and nothing on the Friday night before, I will contact my bride and groom and ask if they would like entertainment after their rehearsal dinner, the night before. I usually pitch Trivia Feud and have the two families compete against each other. It makes for great comedy and really helps build rapport for the actual reception, the next night. I have performed game shows at wedding receptions as well. It is rare, usually because someone has seen me at a corporate event, but it always goes over well. It is important to really know your client before asking them to consider these added options.

## STRIKE A POSE, THERE'S NOTHING TO IT

Photo booths are one of the latest up-sell options that people are getting into. If you haven't looked into these yet, I highly recommend that you consider it. A photo-

booth works well as a standalone option or added on to your current packages. There are several great companies out there that offer photo booths at different price points and with different options. Three that I am very familiar with are Open Air Photo Booth, Atlanta Photo Booth and The DJ's Photo Booth. They are all quite different, so at least one of them should fit your needs.

## EXPOSE YOURSELF

One of my key strategies is to get out and be seen in front of as many people as possible. At my price point, in my market, I am not going to book very many events from cold calls if they haven't seen me perform. If you can do corporate events during the week and even bar or club gigs, you will increase the number of people who see you. If they like what you do, they will think of you when THEY need entertainment. Think of all the people that have weddings, family and school reunions, mitzvahs, corporate parties and all kinds of other events—people who also attend various weekday events. Turn your midweek bookings into marketing and advertising for more lucrative weekend events, and watch the extra profits come knocking on your door. **MB**



Rob Johnson has hosted trivia parties and game shows for more than a decade. He is the spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. He has also presented his "Midweek Money" seminar at

multiple conferences and conventions, including Mobile Beat and ADJA events. If you would like Rob to speak at your event or demonstrate DigiGames gear, contact him at 701-710-1657 [rob@digigames.com](mailto:rob@digigames.com).

**F**or each issue I write an article talking about ways to make MIDWEEK MONEY. Interestingly, a lot of entertainers also ask me how they can implement the same concepts on weekends. The basic answer is that anything I have written about for weekdays can be done just as easily during the weekend. The main reason I do not touch on weekend work is simply that most DJs are busy on Fridays and Saturdays already. But for those who are looking for ways to increase their weekend income, I will touch on a couple ideas here.

There are many ways to combine what you do during the week with your current weekend schedule. Some of them may be obvious to you, but hopefully there will be



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# Join the Club

NOW MAY BE THE PERFECT TIME TO CASH IN ON  
THE BAR/CLUB BUSINESS

BY CHRIS BEDKE •

**T**he flood of new disc jockeys on the scene over the last five years has created a unique opportunity for the more established or seasoned mobile DJ in the bar/club market. The quality of the latest generation of DJs to hit the clubs with their digital gear is somewhat alarming to many bar owners, who are now literally starving for real entertainment from real disc jockeys. Can you smell the money?

Being a full-time mobile entertainer, I never considered bar/club work until 2007, when I walked into a local steak house and heard one of the most horrific misrepresentations of a "DJ" that I'd ever heard during my 22-year career. At that moment, I decided to make my move and three years later, the venue was grossing over \$7,000 in sales during my four-hour performances.

So, in these days when DJs everywhere are looking for new income alternatives, I figured I'd share some of my experience gained during my adventures in the club and bar scene.

## PICK YOUR VENUE

Visit some of the local establishments in your area and see which ones fit your style and comfort level. If a venue doesn't feel right or fit your vibe, move on. Determine what their busiest nights are and see what kind of entertainment they are using and if it seems to be working.

If the bar is not busy on a weekend, determine why. Pay close attention to the customer service offered by the bar staff. The best entertainment in the world will not keep a crowd if the bartender/waitress service is sub-par.

If there is another DJ already in place, study what he or she does. If you feel your services would be an improvement, make your move, but not while the DJ is there. Wait until an off-peak time to speak with the owner.

## APPROACHING THE OWNER

Keep in mind that bars get bombarded with DJs looking for gigs. You need to set yourself apart from the rest of the pack with your appearance, attitude and presentation.

Your initial contact should be in person, during the day, with a simple introduction of who you are and what you do. Determine if they have any nights where they need a DJ. The conversation can flow from there. If they say no, simply leave them your card and let them know they can call you if a night opens up. If you really want the venue, check back with them regularly. Circumstances can change, literally overnight.

Sometimes closing a deal with a bar is simply a matter of timing.

Typically, if a owner is not happy with their DJ or entertainment, they will let you know right away. Find out the root of the complaint and start your presentation.

Offer to fill in one night so they can audition you. Bar owners love the word "free." Just make sure you really want the venue before offering a complimentary night of service.

Bar owners are usually interested in one thing: SALES. Typically they

couldn't care less about what music you play or what you do, as long as you can keep a crowd happy and THIRSTY all night.

Some owners will express opinions on what they want musically, but be aware that overly opinionated owners are seldom easy to work. If they interfere with music selection too much or their opinions conflict with what the patrons want (for example, they demand that you play oldies when the patrons are ages 21-30), you are better off not wasting your time.

## NEGOTIATING COMPENSATION

You WILL NOT get rich quick in the bar/club arena. Expect this type of work to be supplemental income at best. Many bars and clubs are accustomed to not paying much for DJs and the more popular the club, the less they pay due to the amount of DJs who want street credit for playing there. Some dance clubs will rotate as many as four jocks during a night and compensation can be as low as \$100 per set. These venues usually have self-contained sound systems and the DJs simply switch out their laptops containing their personal music libraries and DJ software of choice.

Bars are very similar, and pay can be negotiated based on a few factors, including whether they already have an existing sound system or if they require a full system provided by you. This is the one area where your presentation will help you possibly get more money if you can prove to them your experience will make a difference.

Currently, bars in the U.S. tend to pay DJs \$125 to \$275 for a four hour set with you providing a full sound system and \$100-\$175 if there is already an existing sound system (you provide the music) and you are usually paid in cash at the end of your shift.

If you are confident in your abilities to build and retain an audience, consider presenting the owner with a contract that compensates you based on bar sales with a minimum guarantee. For example, \$150 to show and 10% of sales after the first \$1000 during your performance. If the bar makes \$5,200, you receive \$570. This is a win-win scenario for both you and the owner since your pay is performance based.

A final word on negotiating your compensation: GET IT IN WRITING. It is common practice for bars to cancel bands and DJs with little or no notice. DO NOT perform on a verbal agreement! Get a signed contract and include a provision that protects you from the bar canceling your performance without sufficient notice. Bars rarely pay a deposit unless they are booking New Year's Eve.

## MOBILE POSSIBILITIES

A great disc jockey will easily build a loyal following, and the potential for mobile work from a popular night spot is endless. The venue I work in is now a popular destination for many bachelor parties, birthdays and graduations. I've booked numerous events from there over the last two years. It's also a great way for potential clients to see you in action without crashing a formal event!

So, if you are a mobile DJ looking for a new venue where you can use your talents, gear and music to continue making money doing what you love, consider the club and bar scene as a viable alternative. **MB**

*Chris Bedke (aka DJ Chris Michaels) has been a full-time mobile DJ/VJ entertainer since 1985. He operates Creative DJs in Rialto, CA. He is also the Club moderator on <http://start.mobilebeat.com>. Stop by the chat board and say "Hi!"*



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# Look Who's Talking

DOES YOUR BRAND GENERATE REFERRALS? A SYSTEMATIC APPROACH TO IMPROVING YOUR WORD-OF-MOUTH

BY JOHN STIERNBERG •

**M**ore and better gigs—that's what every mobile entertainer is looking for. In today's brand-conscious world, we know that word of mouth (referral generation) is the best form of advertising.

If your brand stands for value and professionalism, you are more likely to get referrals. Do past clients or audience members send new clients to you? If yes, why? If no, why not? This article takes a look at the concept of referral generation and suggests three action tips for success.

## THE BEST FORM OF ADVERTISING

While websites, brochures, publicity, and Facebook fan pages help create awareness and build your brand identity, they do not generate referrals on their own. Someone has to talk about you positively to a prospective client in order to turn awareness into action. Generating referrals starts with a positive brand identity, but also includes the elements of your marketing plan that incentivize people to work on your behalf. We are not just talking about paying a commission for leads that turn into bookings (although that works with referral sources such as wedding planners or corporate event producers). We are talking about turning every past client and audience member into part of your salesforce.

You've probably heard the business truism that if a client has a good experience they will tell people about it, but if they have a bad experience, they will tell ten times as many people about it. This is true whether the product is a car, a restaurant meal, or one of your performances. While the occasional "bad gig" happens to everyone, the vast majority of show dates go well. Collectively they represent a sales resource that can be tapped. The idea is to generate referrals proactively as opposed to waiting for them to come to you.

## ARE YOU REFERABLE?

Here's a concept that I learned from Dan Sullivan, The Strategic Coach™. Dan says that there are four basic "referability skills." These are critically important business habits that make your customers happy—and make you referable. They are:

Show up on time. Not just to the gig, but for meetings, phone calls, contract administration, and any interaction with the client or their representatives.



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

Do what you say you are going to do. Meet and exceed both the letter and the spirit of the contractual agreement.

Finish what you start. Follow through consistently before, during, and after the show. Send that extra promotion kit that you promised. Get all the requests in during the show. Send a follow up note to whomever wrote the check.

Say please and thank you. Be personable, humble, and polite in every client interaction, whether in writing, over the phone, or in person. Treat the client's team or family with courtesy and respect.

Sound like common sense? Of course it is. But here is a provocative question to ask yourself. Who do you know that does all four of those things consistently? You can likely think of a few—maybe your realtor, accountant, the salesperson at your local music store, etc.—but only a few. That's the point. People who are the most referable display the four referability skills the most consistently. How about you?

## HOW TO GENERATE REFERRALS

You might have the flashiest website and the best sound and lights in the industry, but it does not matter if you aren't referable. Assuming that are referable, you are in a position to use those strengths in a systematic way. Here are three suggestions.

Action Tip 1: Understand how you get gigs now. Review all of last year's jobs and code them in terms of where the referral came from. Suggested categories include 1) prior/returning client, 2) referral from prior client, 3) referral from audience member (someone who attended one of your shows but was not the client), 4) click through or phone call triggered by web search or directory listing, and 5) via booking agent or professional event planner.

Action Tip 2: See what you learn from coding your referral sources. Are most of them via one of the five categories above, or are they spread over all five. Look for a concentration of the results and see where the opportunities are. Having done this myself for my consulting practice, I believe from experience that you will get fresh insights, if not revelations.

Action Tip 3: Design a marketing campaign geared to systematic referral generation. Build on your strengths, relationships, and testimonials. The "how to" part will be an outgrowth of the results of steps 1 and 2 above, overlaid on your sales objectives for the rest of this year.

## HERE'S THE POINT

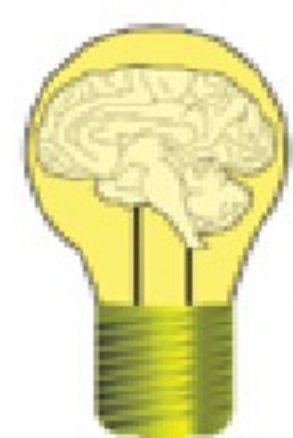
Referrals don't happen by accident. You need to first be referable, and then systematically build on your strengths and relationships. Remember that the sequence of the Action Tips is important: 1) code the sources of past gigs, 2) learn from the coding, and 3) update your marketing plan accordingly.

Next issue we'll dig in a bit more to systematic referral generation. In the meantime, best wishes for continued success in mobile entertainment! **ME**



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# TOP 200

## RETROSPECTIVE

### A DECADE OF DANCE TRACKS

AN INTELLIGENT  
LOOK BACK  
AT THE BIG PLAY LIST

BY JIM WEISZ •

These unique charts are systematically calculated by analyzing nearly 2 million actual client requests made through the **DJ Intelligence** music request system over the course of the past 12 months. The requests are compiled and tallied to create these useful lists. Because of the massive quantity of requests, we believe it is precisely accurate. This is a generalized list for all events ranging from weddings to parties. To include *your* clients' requests in next year's tally and offer these charts year round, branded to your company, you can add the DJ Intelligence music request system to your website by visiting [www.djintelligence.com](http://www.djintelligence.com).

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SONG	ARTIST
1 DON'T STOP BELIEVIN'	JOURNEY
2 I GOTTA FEELING	BLACK EYED PEAS
3 YOU SHOOK ME ALL NIGHT LONG	AC/DC
4 JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS
5 SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ
6 LIVIN' ON A PRAYER	BON JOVI
7 BOOM BOOM POW	BLACK EYED PEAS
8 BROWN EYED GIRL	VAN MORRISON
9 POUR SOME SUGAR ON ME	DEF LEPPARD
10 LOVE SHACK	B-52'S
11 SWEET CAROLINE (GOOD TIMES NEVER SEEMED SO GOOD)	NEIL DIAMOND
12 SWEET HOME ALABAMA	LYNYRD SKYNYRD
13 SEXYBACK	JUSTIN TIMBERLAKE
14 DANCING QUEEN	ABBA
15 BILLIE JEAN	MICHAEL JACKSON
16 POKER FACE	LADY GAGA
17 CUPID SHUFFLE	CUPID
18 DON'T STOP THE MUSIC	RIHANNA
19 HEY YA!	OUTKAST
20 BABY GOT BACK	SIR MIX-A-LOT
21 WE ARE FAMILY	SISTER SLEDGE
22 CELEBRATION	KOOL & THE GANG
23 CHA CHA SLIDE	DJ CASPER
24 WONDERFUL TONIGHT	ERIC CLAPTON
25 YEAH	USHER FEAT. LUDACRIS & LIL' JON
26 TWIST AND SHOUT	BEATLES
27 THRILLER	MICHAEL JACKSON
28 I'M YOURS	JASON MRAZ
29 LET'S GET IT STARTED	BLACK EYED PEAS
30 AT LAST	ETTA JAMES



SONG	ARTIST
31 FRIENDS IN LOW PLACES	GARTH BROOKS
32 BUILD ME UP BUTTERCUP	FOUNDATIONS
33 BRICK HOUSE	COMMODORES
34 MY GIRL	TEMPTATIONS
35 LOW	FLO RIDA FEAT. T-PAIN
36 THE WAY YOU LOOK TONIGHT	FRANK SINATRA
37 ICE ICE BABY	VANILLA ICE
38 DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
39 FOOTLOOSE	KENNY LOGGINS
40 STAYIN' ALIVE	BEE GEES
41 Y.M.C.A.	VILLAGE PEOPLE
42 OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
43 SHOUT	ISLEY BROTHERS
44 SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
45 UNCHAINED MELODY	RIGHTEOUS BROTHERS
46 PLAY THAT FUNKY MUSIC	WILD CHERRY
47 FOREVER	CHRIS BROWN
48 GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
49 WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
50 ALL SUMMER LONG	KID ROCK
51 CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
52 BLESS THE BROKEN ROAD	RASCAL FLATTS
53 SUMMER OF '69	BRYAN ADAMS
54 CRAZY IN LOVE	BEYONCÉ FEAT. JAY-Z
55 COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
56 RIGHT ROUND	FLO RIDA FEAT. KEISHA
57 AMAZED	LONESTAR
58 I DON'T WANT TO MISS A THING	AEROSMITH
59 COTTON EYE JOE	REDNEX
60 DISTURBIA	RIHANNA
61 IN DA CLUB	50 CENT
62 JUMP AROUND	HOUSE OF PAIN
63 LOVE STORY	TAYLOR SWIFT
64 BEAT IT	MICHAEL JACKSON
65 SEPTEMBER	EARTH, WIND & FIRE
66 JESSIE'S GIRL	RICK SPRINGFIELD
67 BETTER TOGETHER	JACK JOHNSON
68 HOT IN HERRE	NELLY
69 CRAZY LITTLE THING CALLED LOVE	QUEEN
70 LUCKY	JASON MRAZ & COLBIE CAILLAT
71 P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
72 GET THE PARTY STARTED	PINK
73 BUST A MOVE	YOUNG M.C.
74 I WANT YOU TO WANT ME	CHEAP TRICK
75 WHAT I LIKE ABOUT YOU	ROMANTICS

Writing a retrospective on the Mobile Beat Top 200 gave me the opportunity to pull out my collection of Mobile Beat issues that date back to 2000. Flipping through the issues reminded me of the different ways the industry has changed. For instance, I came across an article from 2000 that explained what an MP3 file is. Nowadays, a 10-year-old kid knows more about MP3s than most DJs did 10 years ago!

Like the changes in technology over the years, there have also been changes in music trends. Obviously many of the classics that have been played at weddings for years will continue to be played at weddings, probably forever. However, every year there are quite a few new songs that appear on the Mobile Beat Top 200 list. More often than not, they appear just one year because they happened to be popular the previous year. A good example of this would be "Stacy's Mom" by Fountains of Wayne, which was on the Top 200 for 2005. I would venture to guess that most mobile DJs haven't played that song in some time.

Conversely, a new song may find a home on the list for years and years, like "Amazed" by Lonestar. "Amazed" is not only a popular first dance song, but it is also a commonly requested slow song played at any point throughout a wedding reception. As a result, "Amazed" has been on the list since 2000, the year after it was released (in fact, it debuted at #4 on the Top 200 list). Another newer song that has been on the list for quite some time is "Hey Ya" by Outkast. I've seen everyone from grandma to the youngest guests get out on the dance floor when that song is played.

### SOME THINGS CHANGE, WHILE OTHERS STAY THE SAME

The most interesting piece of information I gleaned from checking out the last 10 years of charts is how much newer music is on the top 200 list. I would consider anything from the last decade years to be newer. A scan of the current Top 200 reveals a lot of contemporary hits from artists like Justin Timberlake, Black Eyed Peas, Rihanna, Usher, and of course Lady Gaga (who has four songs on the list).





Mixed in with the newer hits are the classics, like "Don't Stop Believin'" (which currently sits at #1), "You Shook Me All Night Long," "Livin' On A Prayer," "Pour Some Sugar On Me" and "Love Shack."

Something else that is interesting is the placement of long-time party standards like "YMCA" and "The Electric Slide." On the 2000 list, those songs were #7 and #9. On the 2010 list, they are #41 and #174. The top line dance song on the current list is Cupid Shuffle (#17), which gets a good reaction from just about every crowd. Line dancing remains a favorite group activity at receptions; however there's always a new song of the moment right around the corner, it seems.

The bottom line is that most brides and grooms want their guests to have a good time and dance at their wedding. So, they can use the Mobile Beat Top 200 list, or any of the other top request lists provided by DJ Intelligence (see the accompanying article for more on DJ Intelligence music lists), to help them create a request list that includes a nice blend of music their guests will enjoy. Or, they can leave it up to you to create a night of great music, featuring the timeless classics and whatever the most popular current songs are, with the help of the Mobile Beat / DJ Intelligence Top 200 list.

### CRUNCHING THE NUMBERS

For anyone who has closely followed the MB Top 200 list over the years, you might be aware of the recent change that took place in 2008. At that time, Mobile Beat teamed up with DJ Intelligence to compile the chart based on actual client requests made through the DJ Intelligence music request system. How is that different from the previous Top 200 lists? In the past, DJs

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	SONG	ARTIST
76	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
77	SWEET CHILD O' MINE	GUNS N' ROSES
78	FAITHFULLY	JOURNEY
79	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
80	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
81	COME AWAY WITH ME	NORAH JONES
82	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	FOUR TOPS
83	EVERYTHING	MICHAEL BUBLE
84	THE TWIST	CHUBBY CHECKER
85	KISS	PRINCE
86	MARGARITAVILLE	JIMMY BUFFETT
87	IT'S YOUR LOVE	TIM MCGRAW WITH FAITH HILL
88	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX
89	MY HUMPS	BLACK EYED PEAS
90	SHE'S EVERYTHING	BRAD PAISLEY
91	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
92	LET'S STAY TOGETHER	AL GREEN
93	TIK TOK	KE\$HA
94	LET'S GET IT ON	MARVIN GAYE
95	LOST IN THIS MOMENT	BIG & RICH
96	FIRE BURNING	SEAN KINGSTON
97	ALL YOU NEED IS LOVE	BEATLES
98	HOT N COLD	KATY PERRY
99	BEAUTIFUL DAY	U2
100	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
101	ABC	JACKSON 5
102	RESPECT	ARETHA FRANKLIN
103	FLY ME TO THE MOON	FRANK SINATRA
104	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
105	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
106	PUSH IT	SALT-N-PEPA
107	BAD ROMANCE	LADY GAGA
108	WHATEVER YOU LIKE	T.I.
109	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
110	SHAKE IT	METRO STATION
111	THEN	BRAD PAISLEY
112	MACARENA	LOS DEL RIO
113	LIKE A PRAYER	MADONNA
114	RED RED WINE	UB40
115	VIVA LA VIDA	COLDPLAY
116	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON
117	I WILL SURVIVE	GLORIA GAYNOR
118	LIFE IS A HIGHWAY	RASCAL FLATTS
119	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
120	MY WISH	RASCAL FLATTS






had voted on which songs they thought were the Top 200. Although DJs usually based their choices on what they had played most during the previous year, the DJ Intelligence list is more accurate since there isn't any bias (I'm sure there aren't a lot of DJs who would vote for "Macarena" for the Top 200 list but believe it or not, it sits at #112 on the current list).

So exactly how are the votes compiled? A bride uses the DJ Intelligence music request system through her DJ's website to choose her music for her wedding. She can interactively search by keyword, genre, decade or other search parameters. Once she has finished the list, she submits it to the DJ.


Behind the scenes, as thousands of brides around the world are picking their music, the DJ Intelligence system is compiling their requests in a dynamically updated Top 200 list. And now the Top 200 list is no longer just for us DJs: DJ Intelligence has included a "most requested" button in their music database tool, so, if a bride needs some help picking music, she can click that button and access the Top 200 list.

In addition to the overall Top 200 list, she can also find the top song from every decade from the 1950s to the 2000s by clicking the most requested button. If she needs help with songs for the cake cutting or the garter and bouquet, there are top request lists available for those categories as well. For anyone who has put together lists like this in the past, you know how much time it can take. So, this is a huge time saver and a nice feature to promote to prospective clients.

If you are a DJ Intelligence user who is not utilizing the music request system, I'd highly recommend taking advantage of it immediately. It can be a great way to make your DJ business standout. If you are not a DJ Intelligence user, they have a live demo site so you can see the top request lists in action. The website is <http://www.demo.djintelligence.com/music>. 

SONG	ARTIST
121 UMBRELLA	RIHANNA FEAT. JAY-Z
122 RING OF FIRE	JOHNNY CASH
123 CHICKEN DANCE	SORTA CRACKERS BAND
124 WHITE WEDDING	BILLY IDOL
125 LIVE YOUR LIFE	T.I. FEAT. RIHANNA
126 EVACUATE THE DANCEFLOOR	CASCADA
127 BLISTER IN THE SUN	VIOLENT FEMMES
128 RUNAROUND SUE	DION
129 BLAME IT	JAMIE FOXX FEAT. T-PAIN
130 HOTEL CALIFORNIA	EAGLES
131 WALK THIS WAY	AEROSMITH
132 SEX ON FIRE	KINGS OF LEON
133 ROCK YOUR BODY	JUSTIN TIMBERLAKE
134 TAKE ON ME	A-HA
135 DOWN	JAY SEAN FEAT. LIL WAYNE
136 EVERY TIME WE TOUCH	CASCADA
137 YOU AND ME	LIFEHOUSE
138 MY BEST FRIEND	TIM MCGRAW
139 ANOTHER ONE BITES THE DUST	QUEEN
140 ALL MY LIFE	K-CI & JOJO
141 GLAMOROUS	FERGIE FEAT. LUDACRIS
142 LOVEGAME	LADY GAGA
143 CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
144 WILD THING	TONE LOC
145 WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
146 MONY MONY	BILLY IDOL
147 CLOSER	NE-YO
148 WOMANIZER	BRITNEY SPEARS
149 U CAN'T TOUCH THIS	M.C. HAMMER
150 I LOVED HER FIRST	HEARTLAND
151 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN
152 1999	PRINCE
153 SUPER FREAK (PART 1)	RICK JAMES
154 GETTIN' JIGGY WIT IT	WILL SMITH
155 IMMA BE	BLACK EYED PEAS
156 SO WHAT	PINK
157 CECILIA	SIMON & GARFUNKEL
158 LET'S TWIST AGAIN	CHUBBY CHECKER
159 FUNKY COLD MEDINA	TONE LOC
160 TEMPERATURE	SEAN PAUL
161 IT'S RAINING MEN	WEATHER GIRLS
162 USE SOMEBODY	KINGS OF LEON
163 YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
164 ARE YOU GONNA BE MY GIRL	JET
165 KOKOMO	BEACH BOYS





## The Power of Primetime Popularity: The Journey of a Classic Song

**S**ome songs capture a certain something that keeps them coming back year after year,

or when, most often, a TV show or movie placement brings them back into public awareness after a hiatus of popularity. For older listeners, it's probably nostalgia that drives the iTunes download ("Ah yes, I remember that song was our prom theme song..."). But for new listeners, the song must be hitting a musical nerve as well. This may be surprising, considering the supposed "generation gap" that exists between people coming of age in different decades. However, DJs would do well to realize the power of online music downloading for connecting younger audiences with many classic hits.

Case in point: Journey's instantly recognizable arena rock anthem, "Don't Stop Believin'." A smash in 1981 (reaching as high as #8 on the *Billboard* Mainstream Rock chart), the song of gritty hopefulness—"Just a small town girl / Livin' in a lonely world / She took the midnight train goin' anywhere..."—captures in a quick, cinematic sweep (complete with sound effects courtesy of guitarist Neil Schon with his "midnight train" riff in the song's intro) a scene of desperate souls on a city street looking for their ticket to something better. But whether or not you pay attention to the story in the song's verses, the chorus with its title hook is sure to inspire.

The song has been featured in more than 20 different TV shows and movies since its release almost 20 years ago. Two of the most recent TV settings couldn't have been more different, but the two also had one very important thing in common. The controversial blackout ending of the final episode of *The Sopranos* and the initial production number in the smash Fox hit, *Glee*—both provided the song with a place on an extremely popular, even "historical" series episode watched by multiple millions of viewers.

As Rick Ellis notes in his following *Glee* profile, the song enjoyed new-found success as a cover version as well as an original track, thanks in part to the exciting treat-

SONG	ARTIST
166 THE HUMPTY DANCE	DIGITAL UNDERGROUND
167 AIN'T TOO PROUD TO BEG	TEMPTATIONS
168 CRANK DAT (SOULJA BOY)	SOULJA BOY TELL'EM
169 LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE
170 AMERICAN BOY	ESTELLE FEAT. KANYE WEST
171 CRAZY	GNARLS BARKLEY
172 WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
173 CHICKEN FRIED	ZAC BROWN BAND
174 ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
175 THAT'S AMORÉ	DEAN MARTIN
176 HALO	BEYONCÉ
177 PAPER PLANES	M.I.A.
178 PUMP IT	BLACK EYED PEAS
179 GROOVE IS IN THE HEART	DEEE-LITE
180 I SAW HER STANDING THERE	BEATLES
181 PARTY IN THE U.S.A.	MILEY CYRUS
182 MAKING MEMORIES OF US	KEITH URBAN
183 YOU DROPPED A BOMB ON ME	GAP BAND
184 OH, PRETTY WOMAN	ROY ORBISON
185 CYCLONE	BABY BASH FEAT. T-PAIN
186 I'M TOO SEXY	RIGHT SAID FRED
187 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND
188 SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
189 HOTEL ROOM SERVICE	PITBULL
190 I CROSS MY HEART	GEORGE STRAIT
191 OPEN ARMS	JOURNEY
192 IT HAD TO BE YOU	HARRY CONNICK JR.
193 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
194 SEXY CHICK	DAVID GUETTA FEAT. AKON
195 TOXIC	BRITNEY SPEARS
196 YOU SEXY THING	HOT CHOCOLATE
197 COME FLY WITH ME	FRANK SINATRA
198 DON'T CHA	PUSSYCAT DOLLS
199 TAKE A CHANCE ON ME	ABBA
200 HOLLABACK GIRL	GWEN STEFANI

ment given to it on the show, and in part to the ease of downloading it as a single from iTunes. (Interesting how things come around again: Many of us older folk remember playing SINGLES on those funny little vinyl records.) Jim Weisz goes on to mention that the song has appeared in the upper reaches of the Mobile Beat Top 200. Given the fact that DJ Intelligence now provides a snapshot of most-requested tracks with a much higher "resolution" than the good ole' MB Top 200 used to (based on thousands of direct client choices recorded online) it

seems clear that when a song, no matter its release date, grabs the public psyche, it is destined to end up on more and more clients' request lists. The lesson here? You can be much better prepared to serve your clients, and maybe even impress some prospects enough to close some bookings, if you become an expert on all the latest tunes making a splash on-screen. **MB**

*Facts and statistics gleaned from a particularly well-referenced Wikipedia entry at: [http://en.wikipedia.org/wiki/Don't\\_Stop\\_Believin'](http://en.wikipedia.org/wiki/Don't_Stop_Believin')*



# DJ Intelligence® TOP 40 DO NOT PLAY

SONG	ARTIST
1 CHICKEN DANCE	SORTA CRACKERS BAND
2 MACARENA	LOS DEL RIO
3 Y.M.C.A.	VILLAGE PEOPLE
4 ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
5 COTTON EYE JOE	REDNEX
6 WE ARE FAMILY	SISTER SLEDGE
7 CHA CHA SLIDE	DJ CASPER
8 LOVE SHACK	B-52'S
9 CELEBRATION	KOOL & THE GANG
10 BABY GOT BACK	SIR MIX-A-LOT
11 HOKEY POKEY	RAY ANTHONY
12 DANCING QUEEN	ABBA
13 BRICK HOUSE	COMMODORES
14 ICE ICE BABY	VANILLA ICE
15 MY HUMPS	BLACK EYED PEAS
16 ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
17 SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
18 WHO LET THE DOGS OUT	BAHA MEN
19 I WILL SURVIVE	GLORIA GAYNOR
20 GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
21 I'M TOO SEXY	RIGHT SAID FRED
22 STAYIN' ALIVE	BEE GEES
23 POUR SOME SUGAR ON ME	DEF LEPPARD
24 CUPID SHUFFLE	CUPID
25 I DON'T WANT TO MISS A THING	AEROSMITH
26 PLAY THAT FUNKY MUSIC	WILD CHERRY
27 BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
28 MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
29 HOT IN HERRE	NELLY
30 SWEET HOME ALABAMA	LYNYRD SKYNYRD
31 JUMP AROUND	HOUSE OF PAIN
32 MACHO MAN	VILLAGE PEOPLE
33 FRIENDS IN LOW PLACES	GARTH BROOKS
34 YOU SHOOK ME ALL NIGHT LONG	AC/DC
35 IT'S RAINING MEN	WEATHER GIRLS
36 AMAZED	LONESTAR
37 IN DA CLUB	50 CENT
38 I KISSED A GIRL	KATY PERRY
39 SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ
40 THE HUMPTY DANCE	DIGITAL UNDERGROUND

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## TOP 40 FIRST DANCE

SONG	ARTIST
1 THEN	BRAD PAISLEY
2 AT LAST	ETTA JAMES
3 LUCKY	JASON MRAZ & COLBIE CAILLAT
4 BLESS THE BROKEN ROAD	RASCAL FLATTS
5 I GOTTA FEELING	BLACK EYED PEAS
6 EVERYTHING	MICHAEL BUBLE
7 AMAZED	LONESTAR
8 BETTER TOGETHER	JACK JOHNSON
9 YOU ARE THE BEST THING	RAY LAMONTAGNE
10 ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN
11 I'M YOURS	JASON MRAZ
12 YOU AND ME	LIFEHOUSE
13 MY BEST FRIEND	TIM MCGRAW
14 ME AND YOU	KENNY CHESNEY
15 I DON'T WANT TO MISS A THING	AEROSMITH
16 CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
17 IT'S YOUR LOVE	TIM MCGRAW WITH FAITH HILL
18 MAKING MEMORIES OF US	KEITH URBAN
19 LOST IN THIS MOMENT	BIG & RICH
20 I CROSS MY HEART	GEORGE STRAIT
21 THE WAY YOU LOOK TONIGHT	FRANK SINATRA
22 LET'S GET IT STARTED	BLACK EYED PEAS
23 THE WAY I AM	INGRID MICHAELSON
24 SOMEONE LIKE YOU	VAN MORRISON
25 I COULD NOT ASK FOR MORE	EDWIN MCCAIN
26 BY YOUR SIDE	SADE
27 WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
28 CHASING CARS	SNOW PATROL
29 FROM THIS MOMENT ON	SHANIA TWAIN
30 SHE'S EVERYTHING	BRAD PAISLEY
31 WONDERFUL TONIGHT	ERIC CLAPTON
32 MAKE YOU FEEL MY LOVE	ADELE
33 COME AWAY WITH ME	NORAH JONES
34 CRAZY LOVE	VAN MORRISON
35 LET'S STAY TOGETHER	AL GREEN
36 INTO THE MYSTIC	VAN MORRISON
37 SMILE	UNCLE KRACKER
38 (EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
39 LOVE SONG	311
40 WHEN I SAID I DO	CLINT BLACK

DJ Intelligence®

## TOP 40 LAST DANCE

SONG	ARTIST
1 SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
2 (I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
3 LAST DANCE	DONNA SUMMER
4 DON'T STOP BELIEVIN'	JOURNEY
5 CLOSING TIME	SEMISONIC
6 WONDERFUL TONIGHT	ERIC CLAPTON
7 TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
8 NEW YORK, NEW YORK	FRANK SINATRA
9 WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
10 AT LAST	ETTA JAMES
11 LET'S GET IT ON	MARVIN GAYE
12 THEN	BRAD PAISLEY
13 PIANO MAN	BILLY JOEL
14 SWEET CAROLINE	NEIL DIAMOND
15 COME AWAY WITH ME	NORAH JONES
16 LIVIN' ON A PRAYER	BON JOVI
17 WE ARE FAMILY	SISTER SLEDGE
18 TAKE ME HOME TONIGHT	EDDIE MONEY
19 ONE MORE TIME	DAFT PUNK
20 BLESS THE BROKEN ROAD	RASCAL FLATTS
21 FRIENDS IN LOW PLACES	GARTH BROOKS
22 I DON'T WANT TO MISS A THING	AEROSMITH
23 FROM THIS MOMENT ON	SHANIA TWAIN
24 YOU SHOOK ME ALL NIGHT LONG	AC/DC
25 TIME TO SAY GOODBYE (CON TE PARTIRO)	SARAH BRIGHTMAN & ANDREA BOCELLI
26 HIT THE ROAD JACK	RAY CHARLES
27 FAITHFULLY	JOURNEY
28 CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
29 THE WAY YOU LOOK TONIGHT	FRANK SINATRA
30 LOST IN THIS MOMENT	BIG & RICH
31 YOU ARE THE BEST THING	RAY LAMONTAGNE
32 AMERICAN PIE	DON MCLEAN
33 GOODNIGHT SWEETHEART	SPANIELS
34 TODAY WAS A FAIRYTALE	TAYLOR SWIFT
35 THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
36 DON'T STOP THE MUSIC	RIHANNA
37 THE DANCE	GARTH BROOKS
38 I'M YOURS	JASON MRAZ
39 SHE'S EVERYTHING	BRAD PAISLEY
40 SEND ME ON MY WAY	RUSTED ROOT

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# DJ Intelligence® TOP 40 BOUQUET TOSS

SONG	ARTIST
1 SINGLE LADIES (PUT A RING ON IT)	BEYONCE
2 GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
3 HIT ME WITH YOUR BEST SHOT	PAT BENATAR
4 IT'S RAINING MEN	WEATHER GIRLS
5 THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE
6 LADIES NIGHT	KOOL & THE GANG
7 ANOTHER ONE BITES THE DUST	QUEEN
8 MANEATER	NELLY FURTADO
9 GIRLS, GIRLS, GIRLS	MOTLEY CRUE
10 ONE WAY OR ANOTHER	BLONDIE
11 MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
12 CHAPEL OF LOVE	DIXIE CUPS
13 JUST A GIRL	NO DOUBT
14 HEY LADIES	BEASTIE BOYS
15 LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
16 WISHIN' AND HOPIN'	DUSTY SPRINGFIELD
17 OH, PRETTY WOMAN	ROY ORBISON
18 GIRLS	BEASTIE BOYS
19 GLAMOROUS	FERGIE FEAT. LUDACRIS
20 MILKSHAKE	KELIS
21 MATERIAL GIRL	MADONNA
22 YOU CAN'T HURRY LOVE	DIANA ROSS & THE SUPREMES
23 MOVE B***H	LUDACRIS FEAT. MYSTIKAL
24 WANNABE	SPICE GIRLS
25 EYE OF THE TIGER	SURVIVOR
26 GIRLFIGHT	BROOKE VALENTINE FEAT. BIG BOI & LIL' JON
27 ISN'T SHE LOVELY	STEVIE WONDER
28 LOVE IS A BATTLEFIELD	PAT BENATAR
29 CLUMSY	FERGIE
30 DANCING QUEEN	ABBA
31 I GOTTA FEELING	BLACK EYED PEAS
32 P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
33 AMERICAN WOMAN	LENNY KRAVITZ
34 LIKE A VIRGIN	MADONNA
35 SHE'S A LADY	TOM JONES
36 JUMP (FOR MY LOVE)	POINTER SISTERS
37 HOLLABACK GIRL	GWEN STEFANI
38 DIRRTY	CHRISTINA AGUILERA
39 FOXY LADY	JIMI HENDRIX
40 WHERE MY GIRLS AT?	702

www.djintelligence.com

# DJ Intelligence® TOP 40 GARTER TOSS

SONG	ARTIST
1 ANOTHER ONE BITES THE DUST	QUEEN
2 LET'S GET IT ON	MARVIN GAYE
3 LEGS	ZZ TOP
4 OH YEAH	YELLO
5 SEXYBACK	JUSTIN TIMBERLAKE
6 YOU SEXY THING	HOT CHOCOLATE
7 YOU CAN LEAVE YOUR HAT ON	JOE COCKER
8 HOT IN HERRE	NELLY
9 I'M TOO SEXY	RIGHT SAID FRED
10 THEME FROM MISSION: IMPOSSIBLE (MOVIE)	ADAM CLAYTON & LARRY MULLEN
11 CHERRY PIE	WARRANT
12 POUR SOME SUGAR ON ME	DEF LEPPARD
13 THE STRIPPER	DAVID ROSE & HIS ORCHESTRA
14 FOXY LADY	JIMI HENDRIX
15 HOT FOR TEACHER	VAN HALEN
16 DANGER ZONE	KENNY LOGGINS
17 SHARP DRESSED MAN	ZZ TOP
18 WILD THING	TONE LOC
19 YOU SHOOK ME ALL NIGHT LONG	AC/DC
20 BAD BOYS (THEME FROM COPS)	INNER CIRCLE
21 U CAN'T TOUCH THIS	M.C. HAMMER
22 THE PINK PANTHER THEME	HENRY MANCINI
23 EYE OF THE TIGER	SURVIVOR
24 BIG PIMPIN'	JAY-Z FEAT. UGK
25 SINGLE LADIES (PUT A RING ON IT)	BEYONCE
26 KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
27 WHATTA MAN	SALT-N-PEPA
28 I'M STILL A GUY	BRAD PAISLEY
29 GIRLS	BEASTIE BOYS
30 BAD TO THE BONE	GEORGE THOROGOOD & THE DESTROYERS
31 WHO LET THE DOGS OUT	BAHA MEN
32 SEXUAL HEALING	MARVIN GAYE
33 RIGHT ROUND	FLO RIDA FEAT. KEISHA
34 KISS	PRINCE
35 MACHO MAN	VILLAGE PEOPLE
36 IT'S RAINING MEN	WEATHER GIRLS
37 BUSINESS TIME	FLIGHT OF THE CONCHORDS
38 MILKSHAKE	KELIS
39 BRICK HOUSE	COMMODORES
40 FEVER	PEGGY LEE





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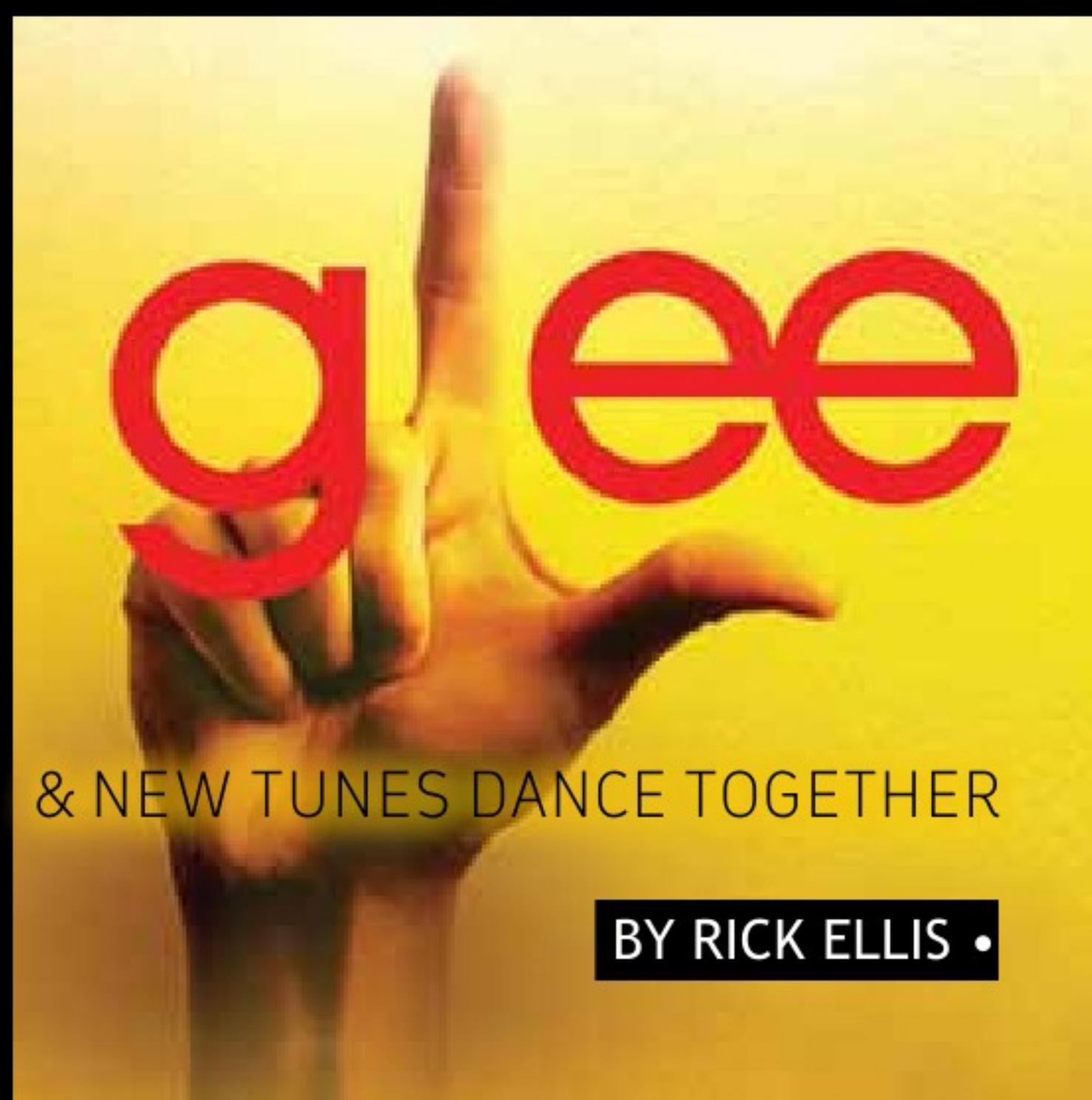
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# The Magic of

SHOW CHOIR SHOW MAKES OLD & NEW TUNES DANCE TOGETHER

BY RICK ELLIS •



I spent my high school years at Merritt Island High School as a part of the chorus. The last year and a half I was selected to be part of the school's show choir, *Sound in Motion*. Some people made fun of me for singing and dancing in the school commons during lunch, but I always looked at it differently. (For one thing, I was singing and dancing with some of the hottest girls in the school!)

When high school ended so did my show choir career, or so I thought. On the third day of classes at Brevard Community College, several of the girls I had been in high school show choir with came running up to me, demanding that I come with them to meet the choir director at BCC. I reluctantly agreed, little knowing that I was about to meet a man who would change my life forever. The girls introduced me to Larry Boye who had just taken over BCC's choral department after retiring as the head of the vocal music department at Walt Disney World in Orlando, Florida. We talked for a few minutes, he had me sing for him, and then without skipping a beat he told me to go change my schedule, so I could be a part of BCC's new show choir. I had no choice in the matter, I made the switch and the rest is history, as they say. I spent three years as a part of the BCC Music Express and was the last founding member to leave the group in May of 1990, following a three-week tour of the Soviet Union, Romania and Hungary. In the three years I spent with Mr. Boye I gained at least 10 years of on-stage

experience. I even named my DJ business Music Express Entertainment after my college group.

## SHOW CHOIR IN THE SPOTLIGHT

So, when I heard that the Fox Network was producing a new series about a high school show choir, I was very excited to see how the show's creators, producers and cast were going to make show choir "cool" for the 21st century.

Series creators Ryan Murphy, Brad Falchuk and Ian Brennan paced the show around Brennan's own experience as a member of his high school show choir. After shopping the concept around to several networks and several rewrites of the initial script, it was sent to Fox. Within 15 hours of the script being received, Fox gave them the green light to shoot the pilot episode of *Glee*.

On May 19, 2009, following *American Idol*, the pilot episode of *Glee* aired...and I was not disappointed. The show is centered around an Ohio high school glee club called New Directions, which, after losing its director amid a student teacher scandal is being led by the school's Spanish teacher Will Schuster (played by Matthew Morrison), who happened to be a member of the school's glee club when they had won a show choir championship back in the 1990s. Will struggles to make the glee club a success, dealing with a mean-spirited cheerleading coach (played by veteran comedic actress Jane Lynch), a lack of student interest, and several divas among the remaining group. But once the quarterback of the football team is duped into joining the group, things start to turn around for New Directions. The conclusion of the pilot episode featured an amazing

version of Journey's "Don't Stop Believin'." I certainly wasn't alone in enjoying this first episode of a great new show; over 13.7 million viewers tuned in for the premiere.

## GLEEFUL IMPACT

Unfortunately, all of us *Glee* lovers would have to wait almost four-and-a-half months for the official series premiere. In the meantime, response to *Glee* was absolutely incredible, as evidenced by the show's version of "Don't Stop Believin'" shooting to the top of the iTunes charts and Journey's original enjoying another resurgence.

In September, *Glee* returned with a vengeance, along with its variety of new show-style takes on classic songs for eager fans of the show, who had already dubbed themselves "Gleeks." The fall premiere on September 9, 2009 had an estimated 27 million viewers and in less than two weeks Fox officially gave the series a full season pick up.

Critics have naturally compared *Glee* to Disney's *High School Musical* movie series. Yet creator Murphy has insisted that he's never seen any of the *HSM* films and that his intent was to create a "post-modern musical" instead of "doing a show where people spontaneously burst into song." When asked about the show's audience, Murphy stated that he wanted it to be a show for the whole family, with adult characters starring the screen equally with the teenage leads.

## BRINGING SONGS TO THE SCREEN

Murphy personally selects all the songs that are used in the show and keeps a balance between hits from different decades. The song choices are integral to script



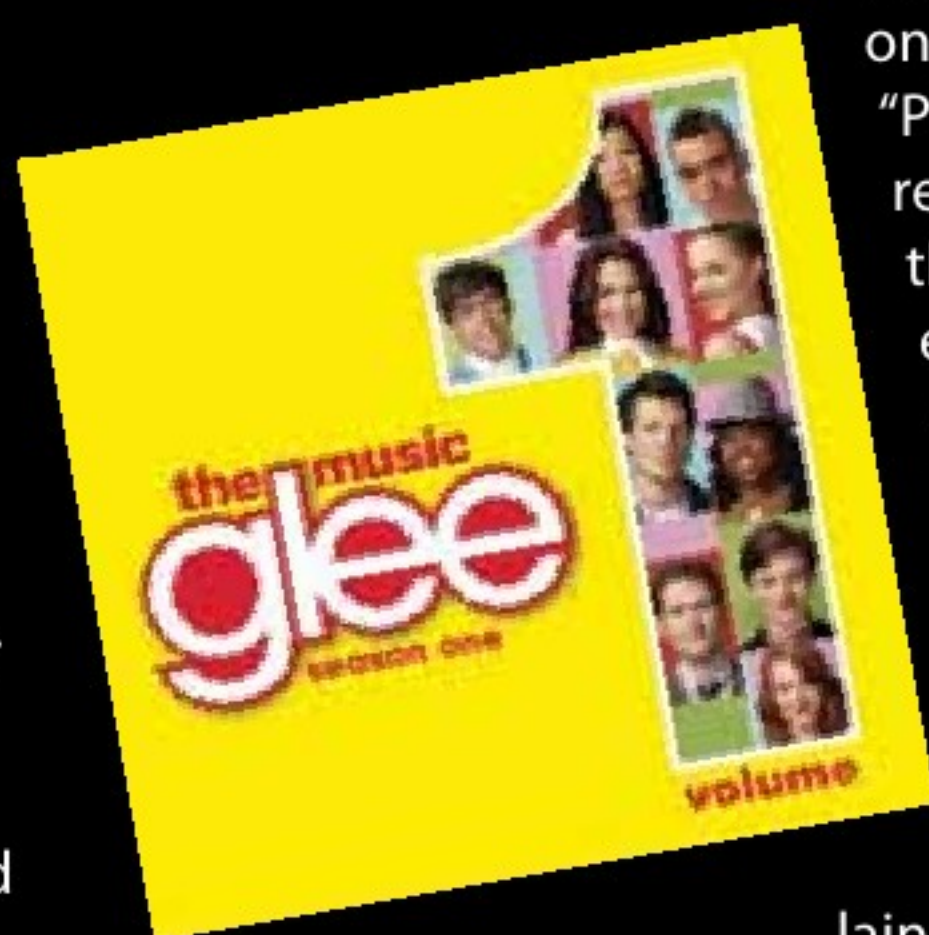
development. In an interview, Murphy explained that "Each episode has a theme at its core. After I write the script, I will choose songs that help to move the story along." Typically the musical segments take the form of performances. Instead of the characters singing spontaneously, the intention is for the series to remain somewhat reality-based.

One of the biggest surprises Murphy has encountered is the ease with which the songs have been approved for use by the original artists and record labels. Rihanna offered the show a reduced licensing rate to use her single "Take a Bow," Billy Joel has offered many of his songs for use on the show, and even Madonna, the Material Girl herself, has granted Murphy the rights to her entire song catalog. The first season featured an episode called "The Power of Madonna" in which the cast performed Madonna songs exclusively.

A typical episode of *Glee* features five to eight production numbers. Once Murphy selects a song and the rights are cleared, the show's music producers arrange it and then the cast goes into the recording studio to lay down the tracks. Choreographer Zach Woodlee puts together the routines which are then taken to the cast and put on film. The whole process begins six to eight weeks prior to filming, and as anyone who has ever been in a show choir will understand, sometimes the cast is still putting the finishing touches on a routine the day before production.

### COVERS ON DISC

As you might expect, several CDs have been released to capitalize on the show's popularity. *Glee: The Music, Volume 1* and *Glee: The Music, Volume 2* were issued in November and December of 2009 respectively, just in time for the holiday season. *Volume 1* debuted on the Billboard Top 200 chart at number four and was certified gold by the RIAA. The disc featured the show's signature song "Don't Stop Believin'" along with a mix of recent chart toppers such as "Gold Digger" and "Take a Bow" and classics such as Queen's "Somebody to Love" and Neil Diamond's "Sweet Caroline." Show tune fans were not left out as a great version of "Defying



Gravity" from the show *Wicked* was included. One of the hidden gems on this disc is a swing version of Billy Idol's "Dancing with Myself." *Volume 2* took a peak position of number three on the Billboard Top 200, and also went gold. The disc has



several songs that stand out, a mash up of "Don't Stand So Close to Me"/"Young Girl," Van Halen's "Jump," and an incredible version of Kelly Clarkson's "My Life Would Suck Without You." The recently released *Volume 3 Deluxe Edition* features the Beatles' "Hello, Goodbye," "Beth" for all you KISS fans and a new take on Olivia Newton-John's "Physical." An EP was also released to coincide with the airing of the Madonna episode. Highlights include a version of "Like a Virgin" (performed while several of the characters were contemplating losing their virginity), and a rendition of "Vogue" where the show's vil-

lain, Sue Sylvester, almost steals the show. The show's cast is even doing a concert tour of several major cities across America, which sold out within hours of tickets going on sale.

The *Glee* phenomenon has provided an interesting double shot of new song choices for mobile DJ clients who are fans, with its fun, new, high-quality cover versions done by the cast, and the resurgence

of interest in the originals, as indicated by the situation with Journey's '80s hit "Don't Stop Believin'."

### FUTURE GLEE

Like any show that explodes out the gate

in its first season, *Glee* has a tough road ahead as it faces its sophomore season in 2010-2011. Show creator Ryan Murphy says that he has mapped out plans for a potential three years of episodes. Given the fact that he has yet to be turned down by an artist or record company, getting the music for the show should not be a problem. Another thing the show has going for it is its time slot after the still-popular musical institution *American Idol*.

In the first episode when Will is looking at a picture of the director from his time in show choir, he sees a quote beneath her picture saying "Glee, by its very definition, is about bringing joy to people's lives." Mobile DJs can thank Murphy and Fox for another ally in their never-ending quest to do the same. **MB**

Rick Ellis is the owner and operator of Music Express Entertainment based in Merritt Island, Florida, home of Kennedy Space Center. He began performing on stage at age 6. While in college he toured Eastern Europe as a featured soloist and dancer. He started his company in 2001 and specializes in video music parties.





# Show Me the “Mony Mony”

TOMMY JAMES DESCRIBES HIS WILD RIDE

**T**his feature marks the start of a new series of interviews with the people who made famous the party tunes DJs play every weekend. Most will be permanent members of that mobile music gold standard, the MB Top 200 list, like this issue's artist, Tommy James.

With his band the Shondells, he brought the world hits like “Crimson and Clover,” “I Thing We’re Alone Now,” and one of its most raucous party tunes, which has the distinction of being banned from school dances long before today’s crop of gratuitously obscene tracks reared their bleeping heads. Yes, “Mony, Mony” still occasionally gets erased from playlists...and it remains one of the absolutely essential tunes for getting innumerable audiences out of their seats and onto the dancefloor.

**Mobile Beat:** Tommy, give us the short version, if you can, of how you got into the music business, and how you made it big.

**Tommy James:** Sure. Well, basically I had a cover band, originally The Tornadoes and then the Shondells when I was in junior high school and high school in Niles, Michigan, my hometown. We played VFW halls and American Legions and any place we could, when I was 13 and 14 years old. We had a couple of little label deals back in the early '60s, one with an outfit called Northway Sound, and then another with an outfit called Snap Records, which was owned by a local disc jockey, Jack Douglas. So he asked us to come in to WNIL studios; he was the morning man DJ at WNIL.

And one of the four sides we recorded for him was “Hanky Panky,” which ultimately became my first hit. This would have been 1964. So the record came out and did okay locally but really took off nationally. So I graduated the next year, in '65, from high school and took my band on the road and we were playing through Chicago-Rush Street, up through the Midwest.

As luck would have it, right through the middle of my two weeks in a little town, a club in Janesville, Wisconsin, the club went belly up; shut down by the IRS. And we had to end up going back home to Niles, Michigan feeling very defeated and very depressed. But that's how the good Lord works, because as soon as I got home I got the call from Pittsburgh. A

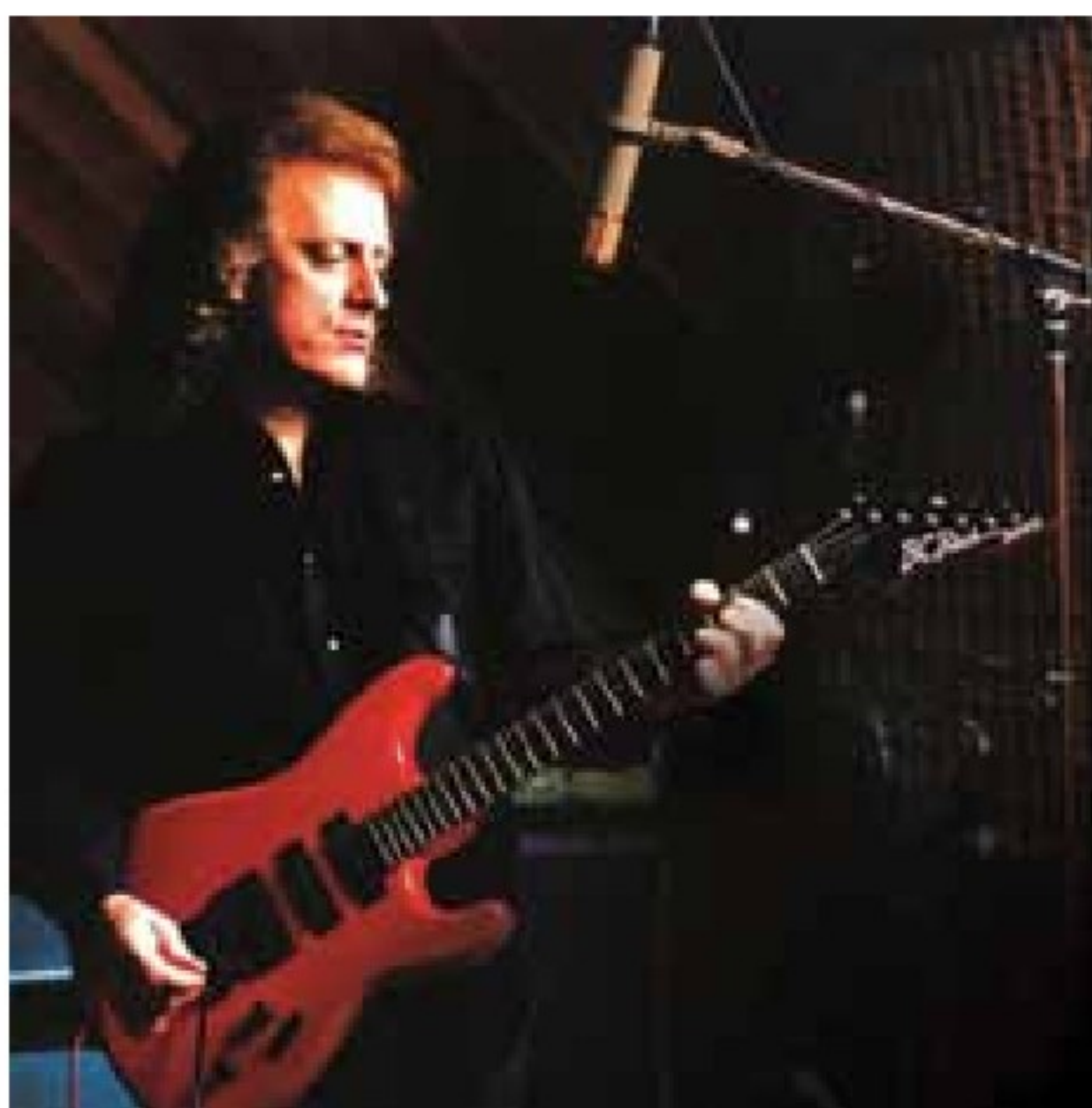
Pittsburgh distributor, Fenway Distributors, said that “Hanky Panky,” this record I had recorded two years earlier, was sitting at number one in the city of Pittsburgh. And I said, “Who is this? Who is this really?”

**M B:** Who's playing a joke on me?

**T J:** That's right. But it turned out to be true. It was one of those “only in America” stories. And what happened was, “Hanky Panky” got picked up out of an old used record bin in Pittsburgh and played at a bunch of teen clubs by a DJ there, and the kids just went nuts for the record...They knew it was going to be a hit. So they illegally pressed it. They bootlegged 80,000 copies and sold them in 10 days, and we were indeed sitting at number one in the city of Pittsburgh.

And that is how my career started. Again, I say it's like one of those “only in America” stories. That story really couldn't even happen today because of the way airplay is...

...I went to Pittsburgh. I couldn't put the original band back together and I went to Pittsburgh and did a couple of shows and TV and newspapers. And I grabbed the first bar band I could find, and they became the Shondells—the new Shondells. And two weeks later, we headed for New York and ended up selling the master to Roulette Records. And that's where it all began. They made it a hit nationally, and that was in the spring of '66, and that began my career.



**M B:** Wow. This DJ that picked your record out of the garbage can, effectively...did you ever get to meet the guy?

**T J:** Oh, yes. His name was Bob Mack and he became my first manager. And he basically was the one who got me to New York. And I will always be in his debt for that. We didn't last real long in business. But I have reconnected with him, believe it or not. And recently, with the release of our new book, I have come back in contact with Bob and it's great to be talking with him again, 40 years later. I owe him a great deal.

**M B:** The big song for us mobile DJs is, of course, “Mony Mony.” Can you tell us a little bit about how that song came about?

**T J:** Sure. You know, it's funny with guys like you who are really on the front lines there. You're eyeball to eyeball with the fans...You're really right there playing the music that the public wants to hear...



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Well, with "Mony Mony," we were well into our career by that time. In fact, "Mony" was our eighth or ninth gold record. This would have moved things ahead to about 1968. We had had "Hanky Panky" and "I Think We're Alone Now" and "Mirage" and "Getting Together" and those records. And I had always been nuts over what later was called party rock; slop-gut bucket rock and roll!

There were certain songs that just got everybody on the dance floor. Barrett Strom's "Money" was one of them; "What I'd Say," "California Sun," the early Mitch Ryder stuff and "Louie Louie," those kind of records that you heard the intro and you immediately knew what it was. "Wooly Bully" was another one. Just got everyone on the dance floor; "Satisfaction" by the Rolling Stones. And so we wanted to create one of those.

And by 1968, everything had become pretty serious and protest songs about the Vietnam War and everybody was very serious. Nobody really was doing party rock anymore. So that was the perfect reason to do it. And "Mony Mony" was sort of a tossed salad. It was like every party rock record I ever knew sort of all thrown into one...

We started with the track, and we just started with the drums until it sounded pretty down and dirty and we just started building on that. And really, it was what we used to call sound surgery, where we'd take four bars and four bars of that and kind of glue it all together in the studio.

So when we were done with the track—we actually had the track done before the lyrics—we had written the lyrics to the song, but we still had no working title, the night before we were going in to do the vocals...We knew we needed one of those names, "Sloopy," "Bony Maroney"—something.

**M B:** Something a little bit goofy.

**T J:** Yeah, something kind of nonsensical but a girl's name. And we knew it had to be two syllables. And so Ritchie Cordell, my writing partner and I, we were just so disgusted because everything sounded so stupid.

So we're in New York at my apartment. We throw down our guitars and we go out on the terrace and light up a cigarette and we look up into the night sky. And the first thing our eyes fall on is the Mutual of New York insurance company sign: M-O-N-Y with the dollar sign in the middle of the O; gave you the time and the weather and stuff.

And we just started laughing, because that was just so obvious. It was like God saying, "Here's the title." It was obviously the right title for the song. And we just looked at each other, we couldn't believe it; started cracking up. And I've often said if we had been looking in the other direction we would have called it, "Howard Johnson's."

**M B:** Have you ever been at a wedding reception and had

them play your song without them knowing you were there?

**T J:** I have. It's the truth. I have, yes. And at ballgames, they play it.

**M B:** Well, yeah, of course. Any big stadium rock kind of song.

**T J:** Yeah. You know, I have been so blessed because so many of our songs have been sort of ingrained into the landscape, I guess you'd call it, of the last 40 years or so. And I just am so grateful to the fans and the Man upstairs for giving us this kind of longevity.

This is a business that maybe gives you two or three years and we've been doing it for 44 years and we're still touring, still able to put out new music and new projects. We have a new book out. I just am so grateful to be able to do it for this long, because this is a very magical business. I look out at our concert crowds now and I literally see three generations of people.

**M B:** Tell us a little bit about this book that you put together.

**T J:** Sure. Well, I've just written an autobiography with Martin Fitzpatrick, who's a great writer. He's my co-writer on this. But I basically have not been able to tell this story until now.

...Certainly very few of the fans knew this, but Roulette Records, our label—we didn't know this at the time we signed, but we learned it very quickly—Roulette Records was a front for the Genovese crime family in New York City. And it quite literally was used as everything from a social club hangout to illegal bank accounts and laundering money and all kinds of stuff and all kinds of other stuff going on up there, too.

The book is called *Me, The Mob, and The Music*, and it's an autobiography with about two-thirds of the book devoted to this very dangerous and dark relationship with Roulette Records and trying to have a pop music career with this very dark story going on behind us. It made life very interesting.

**M B:** And you didn't have a choice but to keep going because you had a contract that you couldn't break, or else...

**T J:** Well, it's a wild story on one hand, doing business with them was a complete disaster because we just weren't going to get paid. I described it as trying to take a bone from a Doberman; it just wasn't going to happen. And I had to weigh that against all the success we were having at a creative level. We were making a lot of money in a lot of other ways; concerts and BMI and commercials and television and so forth. So we had this great success at the same time we had this craziness going on in our lives and not getting paid royalties from the company.

So I constantly had to weigh one reality against the other.

TURN TO PAGE 55





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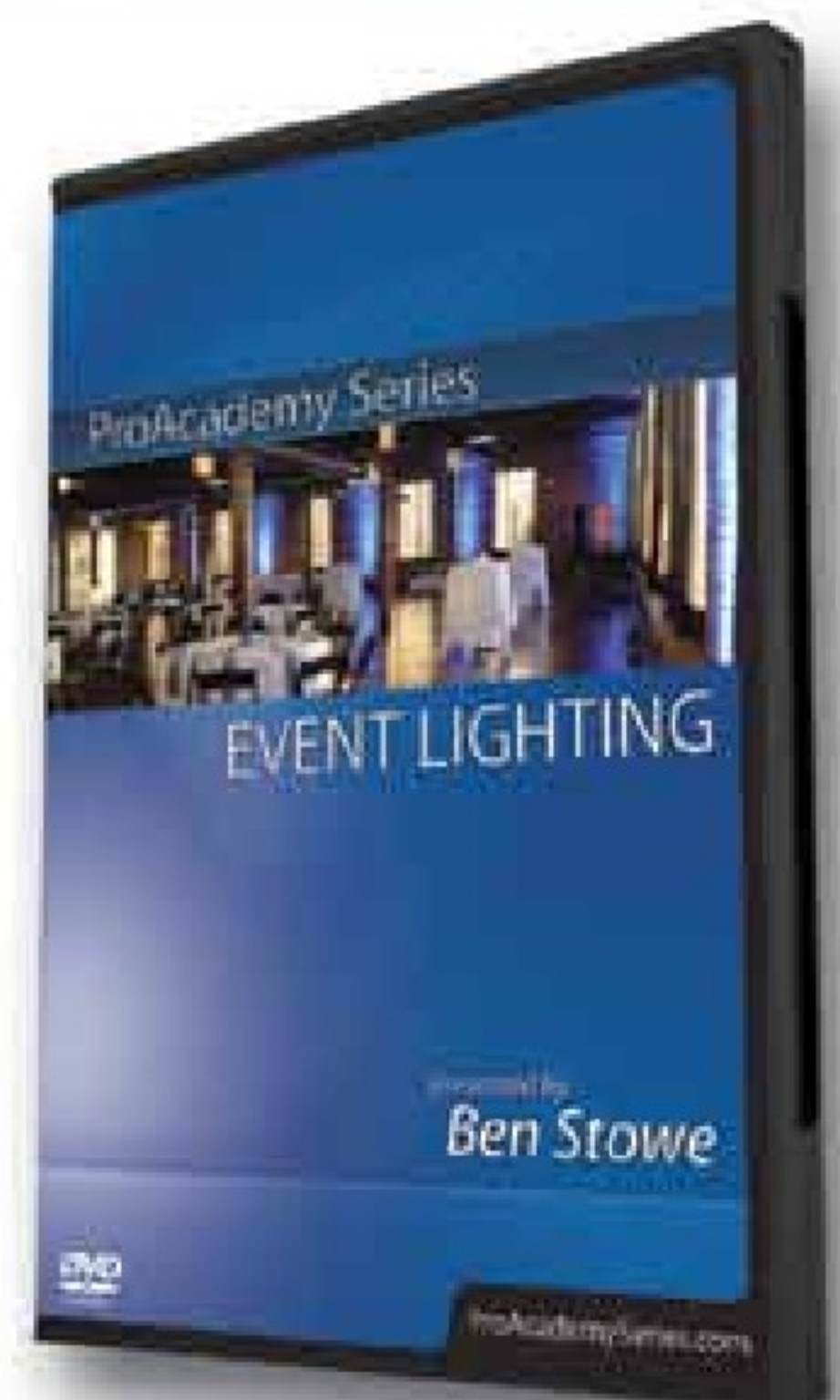
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# THE SHORTEST ROUTE TO THE DANCE FLOOR:

## 5 ESSENTIAL TOP 20 LISTS

A HANDFUL OF CHARTS TO HELP YOU  
STEER YOUR EVENTS TOWARD SUCCESS

BY JAY MAXWELL •

I have always enjoyed following music charts and listening to weekly top 40 countdowns. When I was a radio station DJ in the 1970s and 80s, I would scan all the charts during my air shift to see what songs were moving up the lists and which ones had already peaked. Some songs had incredible staying power and would remain on the charts for weeks on end while others would barely crack the top 40 and then fall into oblivion.

Each year, mobile DJs around the country look forward to the annual Mobile Beat Top 200 to compare that list to their own experiences. Many long-time favorites are always expected to be in the Top 200. And often a new song like "I Gotta Feeling" by the Black Eyed Peas comes on the scene that you bet will not just be a seasonal favorite, but will remain on the chart for years to come. You may also look at the chart and wonder how one of your most-played songs did not make the top of the charts. Or maybe there are songs on the chart that you had not thought to try out yet.

### BOOGIE'S BEST

	SONG	ARTIST	YEAR
1	BILLIE JEAN	MICHAEL JACKSON	1983
2	I GOTTA FEELING	BLACK EYED PEAS	2009
3	BRICK HOUSE	COMMODORES	1977
4	WE ARE FAMILY	SISTER SLEDGE	1979
5	LOW (APPLE BOTTOM JEANS)	FLO RIDA	2007
6	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ	2008
7	SEXYBACK	JUSTIN TIMBERLAKE	2006
8	HEY YA!	OUTKAST	2003
9	BOOM BOOM POW	BLACK EYED PEAS	2009
10	SUPER FREAK	RICK JAMES	1981
11	BABY GOT BACK	SIR MIX-A-LOT	1992
12	YEAH!	USHER	2004
13	LETS GET IT STARTED	BLACK EYED PEAS	2004
14	KISS	PRINCE	1986
15	PUSH IT	SALT-N-PEPA	1988
16	CALIFORNIA LOVE	TWO-2PAC	1996
17	BUST A MOVE	YOUNG M.C.	1989
18	JUST DANCE	LADY GAGA	2008
19	GET LOW	LIL JON-YING YANG TWINS	2003
20	IT TAKES TWO	ROB BASE	1988

### GOOD TIME GROOVES

	SONG	ARTIST	YEAR
1	BROWN EYED GIRL	VAN MORRISON	1967
2	SHOUT	OTIS DAY	1978
3	LOVE SHACK	B-52's	1989
4	CELEBRATION	KOOL & GANG	1981
5	OLD TIME ROCK & ROLL	BOB SEGER	1979
6	SWEET HOME ALABAMA	LYNYRD SKYNYRD	1974
7	YOU SHOOK ME ALL NIGHT	AC/DC	1980
8	PLAY THAT FUNKY MUSIC	WILD CHERRY	1976
9	TWIST	CHUBBY CHECKER	1960
10	THRILLER	MICHAEL JACKSON	1984
11	BUILD ME UP BUTTERCUP	FOUNDATIONS	1969
12	STAYING ALIVE	BEE GEES	1977
13	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON	1979
14	BOOGIE SHOES	KC & SUNSHINE BAND	1978
15	DECEMBER '63 (Oh What a Night)	FOUR SEASONS	1976
16	RESPECT	ARETHA FRANKLIN	1967
17	TWIST AND SHOUT	BEATLES	1964
18	GET DOWN TONIGHT	KC & SUNSHINE BAND	1975
19	SIGNED, SEALED, DELIVERED	STEVIE WONDER	1970
20	ABC	JACKSON 5	1970



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## LICENSE TO THRILL

Personally, the one thing I enjoy more than reading charts is creating them. Often I am a bit lost for an idea for a chart theme. However, for this issue I decided to create five top 20 charts that are useful for those times when the client leaves the playlist entirely up to the DJ. I appreciate and welcome input from our clients and give them both a paper version and an electronic version of a play list booklet with about 2000 songs to begin their song selection process. Lately though, it has been surprising how many clients do not give much input into what music they want to hear and leave it entirely up to us. For those times, it is useful to rely on what “always” works until you can size up the crowd to see what particular music they want to dance to. After playing the obvious choices of “The Cha Cha Slide,” “The Cupid Shuffle” and “The Electric Slide,” the direction a DJ takes the party in is a question that each of us must be ready to answer at every party. That is essentially the reason for this issue’s charts—to give some reminders of the basics to start a party and to keep the party energized throughout the evening.

## CHARTING PARTY SUCCESS

The **Boogie’s Best** chart contains some of the all time great songs with a strong danceable beat. From the disco period of the 1970s to Lady Gaga and Flo Rida singing today’s thumping tunes, this chart is a must-play list for solid action on the dance floor. Any of these songs would be like adding kindling to a fireplace, sure to start a fire on the dance floor and make the party hot. Just like adding kindling to start a fire, you don’t add more kindling to keep the fire going. Instead you add solid wood. So, after playing Brick House and Super Freak, add either some more 70s disco or early 80s music to the heap to continue the flame. When the spark and sizzle begin to wane, then add another piece of Boogie to again intensify the action.

Although not quite as funky, the **Good Time Grooves** contains selections that every seasoned pro knows are essentials to a good party. It’s interesting that all the songs are over 20 years old, but they are just as much a part of the party scene today as the day they were first recorded. There has never been a time when I played “Shout” that people did not get on the dance floor. If it’s the type of party where the guests seem glued to their seats, I’ll play “Love Shack” or “Play That Funky Music” and the glue miraculously melts away and like magic, people suddenly appear on the dance floor. Some of these songs have stood the test of time for nearly 50 years and all these jams will most likely still be rocking the good times 50 years from now.

No matter how hopping the party happens to be, there will be times when you want to flavor the event with a few slow songs. Keep in mind that there will be some guests who will only dance to slow tunes. So have the Top 20 **Slow Songs** handy. There are few guarantees in the world of the mobile DJ, but this list is a near perfect way to ensure that the floor will be packed with couples arm in arm when any of these romantic cuts are spun on your players. It is recommended to play two slow songs in a row before going back to a party beat that will again energize the floor.

**Party Pleasers** is a unique genre you can use to “wow” your crowd. Most of these songs were not written specifically for dancing, but nonetheless have become staples for creating a party atmosphere. The majority of these songs fall into categories like sing-a-long, air guitar fest, or “let’s just jump around and get crazy” songs. It’s rare that a party is started with these tunes, but

## PARTY PLEASERS

	SONG	ARTIST	YEAR
1	SWEET CAROLINE	NEIL DIAMOND	1969
2	POUR SOME SUGAR ON ME	DEF LEPPARD	1988
3	LIVIN’ ON A PRAYER	BON JOVI	1987
4	DON’T STOP BELIEVING	JOURNEY	1981
5	JESSIE’S GIRL	RICK SPRINGFIELD	1981
6	867-5309/JENNY	TOMMY TUTONE	1982
7	FRIENDS IN LOW PLACES	GARTH BROOKS	1990
8	NEW YORK NEW YORK	FRANK SINATRA	1980
9	CECILIA	SIMON & GARFUNKEL	1970
10	GREASE MEGAMIX	OLIVIA NEWTON-JOHN	1996
11	YOUR LOVE	OUTFIELD	1986
12	SWEET CHILD OF MINE	GUNS N ROSES	1987
13	FIVE O’CLOCK SOMEWHERE	ALAN JACKSON-JIMMY BUFFETT	2003
14	JUMP AROUND	HOUSE OF PAIN	1992
15	JUMP ON IT (Apache)	SUGARHILL GANG	1982
16	COME ON EILEEN	DEXYS MIDNIGHT RUN	1983
17	YOU NEVER EVEN CALLED ME	DAVID ALLAN COE	1975
18	IF I HAD \$1,000,000	BARENAKED LADIES	2000
19	BLISTER IN THE SUN	VIOLENT FEMMES	1982
20	HANG ON SLOOPY	McCOYS	1965

## SLOW SONGS

	SONG	ARTIST	YEAR
1	HAVE I TOLD YOU LATELY	ROD STEWART or VAN MORRISON	93, 89
2	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	1967
3	COME AWAY WITH ME	NORAH JONES	2002
4	WONDERFUL TONIGHT	ERIC CLAPTON	1978
5	UNCHAINED MELODY	RIGHTEOUS BROTHERS	1965
6	AT LAST	ETTA JAMES	1960
7	CAN’T HELP FALLING IN LOVE	ELVIS PRESLEY	1962
8	UNFORGETTABLE	NAT & NATALIE COLE	1991
9	FAITHFULLY	JOURNEY	1983
10	LET’S GET IT ON	MARVIN GAYE	1973
11	LADY IN RED	CHRIS DeBURGH	1987
12	WHEN YOU SAY NOTHIN AT ALL	ALISON KRAUSS	1995
13	JUST MY IMAGINATION	TEMPTATIONS	1971
14	CRAZY	PATSY CLINE	1961
15	OPEN ARMS	JOURNEY	1982
16	IT’S YOUR LOVE	TIM MCGRAW & FAITH HILL	1997
17	ALWAYS ON MY MIND	WILLIE NELSON	1982
18	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	1966
19	EVERYTHING I DO I DO FOR YOU	BRYAN ADAMS	1991
20	ANGEL EYES	JEFF HEALEY	1989



instead they are saved to spice up the event once the party is in full swing. Play "Jessie's Girl" and "Your Love" back to back or try another great combo of "Pour Some Sugar on Me" and "Livin' on a Prayer" and then take the credit for totally taking the party over the top.

The final list, **Don't Ask, Don't Play**, is included to get an "amen" from everyone reading this article. These are songs that you hope people "don't ask" for so you "don't have to play" them. Some of these songs, like the Chicken Dance, Girls Just Want to Have Fun or the Hokey Pokey you would gladly play only if they are requested. But others on the list you hope no one ever asks to be played. My all time worst song has to be "The Wreck of the Edmund Fitzgerald." True, no one has ever asked for that song at an event; but, it's one of my worst fears that, when everybody is dancing, the father of the bride comes up and asks for this six-and-a-half-minute song about the sinking of an ore vessel where all 29 men drown. Recently at a wedding someone asked me to play Johnny Cash's "Folsom Prison Blues." It's an event to celebrate a couple's happiest day of their life, and someone wants to hear a song about a man stuck in prison because he shot a man just to watch him die. Strange, but true.

It is essential to know what music to play as well as what music not to play. What you want at every event is to get people on the dance floor by playing the absolute best party music ever recorded. Whether the music was originally a hit 50 years ago or recently hot on today's Top 40 radio stations, you should always be ready to spin the tunes that will please the crowd when they yell that famous line, "Play something we can dance to!" **MB**

## DON'T ASK, DON'T PLAY

	SONG	ARTIST	YEAR
1	WRECK OF THE EDMUND FITZGERALD	GORDON LIGHTFOOT	1976
2	FEELINGS	MORRIS ALBERT	1975
3	STRIPPER	DAVID ROSE	1962
4	TINY BUBBLES	DON HO	1966
5	GUMMY BEAR SONG	GUMMIBAR	2009
6	BUNNY HOP	RAY ANTHONY	1953
7	FOLSOM PRISON BLUES	JOHNNY CASH	1968
8	STAND BY YOUR MAN	TAMMY WYNETTE	1968
9	TIME WARP	ROCKY HORROR SOUNDTRACK	1977
10	HOTEL CALIFORNIA	EAGLES	1977
11	ELVIRA	OAK RIDGE BOYS	1981
12	PARADISE BY DASHBOARD LIGHT	MEATLOAF	1978
13	ROCKY TOP	OSBORNE BROTHERS	1980
14	HOKEY POKEY	RAY ANTHONY	1953
15	AMERICAN PIE	DON McLEAN	1971
16	BARBIE GIRL	AQUA	1997
17	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER	1984
18	CHICKEN DANCE	VARIOUS	
19	CRANK THAT (Soulja Boy)	SOULJA BOY TELL'EM	2007
20	STROKIN'	CLARENCE CARTER	1984

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# Don't Forget the Music!



BY PAUL KIDA, THE DJ COACH •

**D**isc Jockey, mobile entertainer, wedding director, entertainment director, chief entertainment director, reception coordinator... the list gets longer all the time:

We give ourselves various titles to set ourselves apart from others. However, the fact is that no matter what we call ourselves or how extravagant our presentations may be, when we boil it all down, the foundation of our profession is simply the music!

Imagine, if you will, that you have a fantastic grand entrance planned for your clients. You have rehearsed it over and over, making sure you pronounce the names correctly and in the right order, and that your voice inflections are perfect. As professional DJ/MCs, our voices are certainly very important tools of our trade. But, as dynamic as your delivery might be, could you envision a truly "grand" entrance without a stirring, energetic song to complement the announcement of the wedding party?

The music we choose with our clients adds that extra punch and motivation that captivates the audience and makes them feel that they are really a part of the festivities. This is even more true when a couple chooses a song that has a special meaning to them personally, whether it's romantic or comical—a song that their friends and family know was chosen by them and expressed their personality.

How about the bouquet and garter toss? Many times, even before you begin to make the announcement about this event, if you start playing the song that your clients chose, you will see an instantaneous reaction, such as all the ladies heading toward the dance floor and being drawn into the event.

Music is the mainstay, the underlying factor that compels an audience to get up and have fun, to be a part of the event and stay until the very last dance. It definitely helps us to stand out as exceptional if we are accomplished directors and coordinators, directing the evening with our vocal skills, but without the mu-

sic, we would be nothing.

How many times do we hear, "Can you keep the dance floor filled all evening?" or "We need someone that really knows music because we have all age groups and we want everyone to dance all night." They are not particularly worried about our MC/director qualities (even though they should be, but we can educate them on this later). They are mostly concerned about whether or not we know our music and if we can keep the dance floor packed.

## DANCEFLOOR MASTERY

How do we do that? As in any profession, we have to keep up with the latest trends and artists. There are so many different categories of music these days! Sometimes it seems overwhelming to have to keep up with all of the music that is out there. One thing to do is to keep it simple. Stick with what works and remember, the more things change, the more they stay the same. Take time to review the new Top 200 from Mobile Beat Magazine, as well as the lists from the last few years. You will notice some definite changes in the list, but you will also notice that there are some pretty old songs that seem to make the list every year. Why is that? It is because these are songs that people love to dance to. They are familiar to them and maybe they bring back to mind a great memory or a great time in their lives. Almost everyone knows these songs, even the younger crowd. I recently performed at an elementary school function and I was very surprised at the requests of the students. Of course, they asked for Lady Gaga and Taylor Swift, but they also wanted The Bee Gees, The Beatles, The Village People, and even Led Zeppelin!

We all have the older songs in our library, but how do we keep up with the newest music? We used to have one hit wonders, but now it seems that we have one minute wonders! They are here today and gone tomorrow. Remember the swing craze or "Livin La Vida Loca" a few years ago? For a while every single wedding or party just had to have swing and Ricky Martin was a must. Now these songs are rarely requested. In fact, you may have the couple tell you that they absolutely do not want it played even if someone requests it!

There are a few good music subscriptions services such as Promo Only and ERG that help us keep up to date on the newest trends. Reviewing Billboard Magazine is also a good way to keep up with the popular songs.

Another great way to see what is going

on with popular dance songs is to go out to the clubs, or ask friends that do. Of course, if your gigs are mostly weddings, much of that music may not be appropriate for all age groups. The most important thing is to get to know your clients and find out what THEY want to hear. It could be that you personally do not like country music but your bride and groom love country line dancing and want the newest country music at their wedding. One of the absolute worst horror stories I have heard about DJs is that the couple were at a friend's wedding and all the DJ did was play his favorite hip-hop music when all they wanted was country. As a result, everyone went home early. We must remember that we are there to serve our client and what they like. It is not about what we want to listen to. If you want the referrals and the rave reviews, I can't emphasize enough that you must get to know your client and their family. If they grew up in Nebraska and love country music and you are from Connecticut where the only country they request is Jimmy Buffet (not even considered country to most!) then it is up to you to do the research and make it the best party that you can. That is your job!

I won't tell you to buy up absolutely every new song or to go the other way and skimp when it comes to purchasing music for your library. As I said before, keep it simple. Balance is imperative so that you don't get bogged down with every new song out there. Talk to other DJ friends about what they are playing and the crowd's response to it, talk to friends and their kids, ones from all age groups. Get a good overview so that you can make good choices in building a suitable musical library. Do you need a huge list of music in every genre? A lot depends on the part of the country that you are in and the type of clients that you serve, so it is really up to you to determine the amount and the type.

Remember this: Music is the main tool of our business. It is up to you individually to know your music because in the long run, it won't matter if you have the newest equipment, lighting and special effects if the crowd goes home early. Knowing your audience is the only way that you will be able to keep that dance floor packed until the very end. Use your musical knowledge to draw people in and to keep them dancing. That is our main job as disc jockeys. It keeps the client happy and that is what leads to more referrals, so keep the music playing and KEEP 'EM DANCING! **MB**



*Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcattsdj.com](http://www.jammcattsdj.com)), and is a regular speaker at the Mobile Beat DJ Show.*



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# Trivial Pursuit of Happiness

DJ TRIVIA COULD BE THE ANSWER TO YOUR BIG QUESTION

BY GERALD JOHNSON •

**It's a question that has been around as long as the professional mobile DJ industry: How does one earn extra money during the week?**

Most, if not all of us, have the Friday and Saturday business covered with weddings, schools, mitzvahs and corporate events—yet still our equipment sits idle all week like a grade school kid who didn't get picked for kickball that day. Here's one answer to the question...

DJ Trivia is the perfect way to make cash Sunday through Thursday. This affiliate-based system consists of a nationally backed infrastructure combined with your entertainment and local marketing savvy—a killer combination. Even better, DJ Trivia events can also serve as an advertisement for your weekend. And best of all...it's a lot of fun!

## "GETTING STARTED" FOR \$800, ALEX

Starting up DJ Trivia is pretty easy. Once you are signed up and cleared, you are given the exclusive right to market, perform, and use DJ Trivia in your selected area. In larger metro areas, this may be based on a city or a county. In my decidedly more rural area, the guidelines were based on population. With that exclusivity, you are backed by the kingpins at DJ Trivia, who are outstanding on support issues and hardware interfacing.

I know some jocks that make up their own questions, spending time diligently researching fun pop culture facts on the internet. For me, being in the business to make money (and I make no bones about that), my time is way more valuable than that.

Instead, one of the advantages of DJ Trivia is that new questions come to you daily in an easily downloadable fashion. Also, the questions are being used all across the nation, with rankings indicating which are the most popular

## BUYING A VOWEL—AND A LAPTOP

DJ Trivia also has a relatively low start-up investment for equipment. You will need a wireless microphone (which most DJs already have) if the venue does not provide you with one. Also needed is a laptop computer with a good video card (to run the output for trivia) and fast enough to run an audio program underneath (programs run simultaneously). AMPs is the program currently used by the trivia software.

In my case, I personally sought out venues that would support the system. I looked for places with TVs and existing sound systems—in which case my load-in and load-out would be remarkably simple. For DJ Trivia events I wheel in a rack with a single-space mixer, a wireless mic, power conditioner, and space for my laptop. I have personally made sure that the venues have all been wired with S-Video connections through a video distribution amplifier and splitter. When I arrive and set up my rack I only have to use the remote to change the source for the desired TVs. Using this sort of system also provides flexibility, as more monitors can be added if the trivia crowd increases.

## WHAT'S YOUR GAME?

Game play is actually relatively simple. Contestants form teams and are given their own scorecards complete with the rules (for table use only). They are also given a tablet of answer sheets that has multiple choice letters (A,B,C,D) as well as space for the more lucrative write-in answers. Played in four rounds, the questions could be about a variety of subjects—including politics, sports, movies, music, pop culture, world history, geography, and U.S. states. Some questions are more difficult than others, of course, and the points increase in each round.

At the end of the first three rounds (all multiple choice), there is a "Double Dare" question on which contestants can wager their points earned in that round. The final question, which comes at the end of the fourth round (where the questions all require write-in answers), is known as the "Do, Die, or Dare" question, which effectively gambles all of the points earned in the game, if the contestant chooses. During each question, the host will play a song after reading the question and the teams have until the end of the song to answer.

There are many options for performing the game, depending on individual style. For instance, I add bonus questions revolving around my extensive knowledge of useless information (mostly music—I'm a DJ remember?), with prizes being swag given to the venues by liquor distributors (hats, beads, t-shirts, shot glasses, etc). And even though the rules actually disallow the practice, I usually let the audience to use their phones for only one question in the fourth round. Kind of a "life line" a la Who Wants to Be a Millionaire.





## CHAIN REACTION

The trivia fun is definitely catching on in my market. Shows are increasing in attendance every week, and I have gotten leads for weddings and parties off of my hosting DJ Trivia. What's better, though, is that the venue owners are extremely happy with the results. DJ Trivia has taken a slow weeknight and turned it in to a weekly event. The winners of each week get free beer to drink at next week's event (usually a few pitchers) and the winning team of a six-week period gets an entire keg to drink for themselves (at the bar—usually on a Friday night or Saturday).

When I saw the DJ Trivia concept at MBLVX, I was a little skeptical about what it would do for me. Of course, like any full-time DJ, I need to fill up my weeknights as much as possible, but I was unsure about working in bars and restaurants. What it did, though, is increase my visibility in the nightlife scene and reinvigorate me as a MC. I get excited about seeing the same faces every week and meeting new ones. New venues are calling asking about DJ Trivia, and my company is getting ready to expand its trivia presence yet again.

For what is literally a two-hour show on a weeknight, we are making \$200 that we weren't making before. We can arrive 30 minutes early and leave 10 minutes after the game is over, the height of convenience. For the DJs hosting the events, we pay them \$75, which is really nice weeknight work for them. Finally, we have the potential, if this really catches on, of doing four shows per night, four nights a week, which isn't bad supplemental income. If you do the math, that's an extra \$3,200 per week in sales—not too shabby for midweek money. **ME**



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# Music Man, Gameshow Guy & Much More



ROB JOHNSON SHOWS THE GREAT POTENTIAL OF ALTERNATIVE ENTERTAINMENT OPTIONS

In 1992 Rob Johnson started an entertainment company called The Music Man as a part-time supplement to his full-time career in health care. It soon became apparent that it was going to be a more lucrative business than what he was doing and a lot more fun. Taking the full-time plunge, he started out DJing, doing karaoke, and over the last 18 years, has grown the company into a multifaceted entertainment agency.



amount of money and it's been a very good thing for me. And I meet a lot of DJs at your Mobile Beat conference. That's a great resource that I found for networking and getting to know people. But quite honestly, some of them are struggling. They're trying to do just weddings and they're trying to do it on maybe just Fridays and heavy on Saturdays and working other jobs.

And I just try to tell people there's more out there than just doing weddings. Weddings are awesome and it's the bread and butter of our DJ industry,

but there's a lot of things that you can do mid-week... Most DJs kind of have a handle on what they want to do Fridays and Saturdays...but what else is out there outside of the Friday and Saturday night gig? And that's the thing that game show offers and karaoke and some of the other things that I've gotten into.

But the DigiGames thing really actually took about a year to happen. They had approached me at your convention, actually. I went up to their booth and started doing what I do best, and that's just making a fool out of myself and having fun with people. And I joked with the president of the company pretty regularly that I thought that his pitch was pretty bland and dry for such a fun product, so I kind of jumped in and took over. He was a very technical person and I just kind of started having fun with it and explained to people how you could have fun—not how it's wired.

I don't even know how the systems are wired, nor do I care how the systems are wired. I know how they can fun. I know how I can make money with them. They seemed to like that approach and spent about a year asking me if I would like to become part of their company. I really wasn't job hunting, so I was a little hesitant at first. But as the year went on, I started looking at it as a great opportunity and thinking that it would just be something I would do once in a while.

And now, several years later, I'm traveling all over the country. They hire me to be a promoter of their products, to go out and show people how they work; do them at conventions and conferences. I'm not an employee of DigiGames. I'm actually a contracted person, so I consider myself an entertainer that they hire to go out and show their products and demonstrate how they work.

Just over a decade ago, Rob got into the game show business as well. Now he represents DigiGames, a premiere supplier of game show gear, and even writes a column for Mobile Beat. Let's see how Rob got to where he is now...

**Mobile Beat:** Your "More Play More Pay" column is really about spreading into other areas to get more of that "midweek money," correct? Tell us how you progressed into all the different other services that you provide.

**Rob Johnson:** Well, basically some of them were actually accidental. I found things that I just really enjoyed doing and I found that I could make money at them. And then as I progressed with those, I started looking. I thought, "Well, if those things are available, what else is out there?"

Probably about 11, 12 years ago I started into the game show business, which was fairly new at the time. I had a fairly successful karaoke business going and I thought, with all the other karaoke businesses in the market, maybe there was something else that I could do that would hit the same crowd and hit the same establishments, but yet be different.

So I ventured into the game show business. Did really well with it, enjoyed it, found that it was something I really had a good time with and was able to make some money with. And then kind of put that on the back burner for a while and started doing some other things. And then about five years ago I resurrected my game show business and really took it to a new level. And that was about the time that I was approached by DigiGames, who had seen me doing some successful game show business and seen me at a few conventions and asked me if I was interested in working with them.

**M B:** And now you're pretty much the face of DigiGames. You're up in front of the crowds throwing out T-shirts, having fun traveling all over the country...There's no doubt about it that you're very dedicated to their company and doing everything you can for them.

**R J:** Well, the thing is that I'm very dedicated to the product. The product has made me a fair



**M B:** You are clearly dedicated to your own company and your family, as well the DigiGames gig, which is amazing. We saw you at a conference answering calls concerning your limo service...you are on call almost every hour you're awake, apparently.

**R J:** Yeah. I actually carry four different cell phones for the different businesses that I'm involved with, which generally people look at me and think I'm crazy because a lot of people don't even like carrying one. So it's very rare that



I'm not talking on the phone. My kids kind of make fun of me about it. My wife, it drives her nuts. I try very hard not to talk on the phone or text when I'm driving...But I'm generally on one of my cell phones most of the day. With my limousine service, which I started about five years ago, I get calls in the middle of the night. I get calls at the end of the night on bar rush because people want a limo ride.



And that was funny. I was in London for that conference you were talking about. I had bought a world phone so that it would work in any country right before I left, because I knew I needed to be able to be in touch. And it happened to be my anniversary while I was over there. And I answered my call while I was standing on the street corner, and I took a call for that night for a \$1000 limo run. And my wife was a little irritated that I took the phone call on our anniversary. So when I got off the phone, I said, "Honey, I just made \$1,000. What do you want to do for your anniversary?" She wasn't irritated anymore.

You know, there's give and take in everything. Sometimes you need to do what you need to do. I try to put family first and then fill in with all the other things that I do.

**M B:** So you are able to balance being a full-time multi-business owner and independent contractor with the rest of your life...

**R J:** Well, I talk to a lot of DJs, especially DJs that are full-time, and this is not a full-time/part-time issue. I never, ever get into that argument or discussion. I think people should do what they are comfortable with and what makes them happy.

I personally am a huge proponent of the full-time DJ industry because it gives me that flexibility. I have three boys. I coach all their games. I take them to practice. I golf on a regular basis. We go camping. We do a ton of things that other people can't do because they have a 9 to 5 job that they have to punch in for and be responsible to.

**M B:** Fantastic. So tell us a little bit about the disc jockey-specific side of things. What's your entertainment style? How are you unique on the DJ side of your business and your market?

**R J:** My company was the first company to use the slogan "high energy entertainment" in my market...My company is built on personality. We are known as the ones that will get out there and entertain and have fun. We are not a technical/mixing/scratching/heavy on the lights, anything like that. More power to the people that do that, but that's just not what we do. We're more into getting out there and getting to know the customer, finding out what they want to make their night special, and then making that happen.

**M B:** What markets do you serve, if you had to cut it up on an average week? How much of it is weddings vs. school dances vs. all the other things?

**R J:** It's heavy on weddings and corporate parties. I don't do very many school dances at all because of the fact that I know my limitations. It's the technical stuff, tons of lights and tons of bells and whistles that the kids want and deserve. So there's companies in my market that fill that need nicely, so I don't go after that market because I don't think

I could give the kids the show that they're looking for.

So we're more hitting up the weddings. And company parties are a huge, huge business for us, mostly in the winter months around the holiday season but also summer parties, summer picnics; things where companies want real active events. They want team building, team bonding; they want people to be entertained.

**M B:** What about your future? Where do you see things going for you in five or ten years, personally and businesswise? Are you still going to be doing the weddings?

**R J:** I think I will always do weddings because to me, weddings—I actually just got off the phone with a bride earlier that booked me...she was telling me her dreams of what she wanted to have happen for her reception and for her music and for her dance. She was entrusting that to me. To me, that's a good feeling. When you, at the end of the night, can have a bride come up to you and tell you that you made her day special, there's not many more good feelings than that. It doesn't happen at a corporate event; they may be happy with you, but it doesn't happen like it happens at a wedding.

So I think I will always do weddings. But I'm a little more picky now in the weddings that I do. We generally are only doing the higher-end weddings because I have the ability to do all these other types of things, so I don't have to be out there taking every event that comes my way or trying to book every event. Yes, I like to book events, but I'm looking at the ones that are looking for me, not just looking for any DJ.

**M B:** Anything else that you want the average disc jockey out there to know a little bit more about The Music Man and DigiGames while we've got their attention?

**R J:** Well, the things that I do—I own a DJ company first. I also have a limousine company, and I think that's a great add-on to my DJ business. It keeps me very, very busy, but it's a very nice add-on once you have customers as a DJ. You can upsell them and tell them about your limousine service.

The interactive games and DigiGames and my new hypno show are probably where my future is going the most. I think it's my strong suit to be out in the public, to work with crowds. So I think the DigiGames thing has really taken off to a level that I did not expect it to, which is why they're sending me all over the country.

The Hypno Man is my comedy stage hypnosis company. That's a great, great outlet for me to be creative and have fun. Probably the most fun I've ever had in my business is doing my hypno shows. I travel all over the country doing those.

There's more and more people getting involved in game show business, and one of the things that we tell people is we will come to you. Bring us into your local market. Set up a meeting that you want to have. If there's a convention that you're having, or your ADJA meeting or whatever organization you might be a part of, bring us in and we will come in and show you what game show's all about so you can find out if that's something that interests you. **WE**





# Power Amps Demystified PART 1

SOLID INFO TO DEAL WITH AN OFTEN-MISUNDERSTOOD SUBJECT

BY RAY VAN STRATEN •

**T**oday's sound reinforcement amplifiers have come a long way from their vacuum tube forebears of a century ago. Although the technology of the power amplifier has changed, its purpose has not. An amplifier's function is to take an incoming signal of low voltage and increase (amplify) it to a usable voltage sufficient to drive an attached loudspeaker to a desired level.

There are multiple amplifier designs capable of achieving this result. Linear amplifiers utilize a large, copper-wound toroidal (doughnut-shaped) transformer in their power supply. Most sound reinforcement amplifiers sold today are of this design. High-frequency switch-mode designs have also become popular in recent years, as they typically weigh far less than linear amps—a desired characteristic for mobile applications, especially when multi-amp racks are employed (think touring sound.)

Within these designs, amplifiers are divided by circuit configuration into "classes." These classes (A, AB, C, D, H, etc.) range in efficiency and usable output. One design is not inherently "better" than another, just better suited for a particular application. It is a very rare case where you would base a purchase decision more on its amplifier class than its performance specifications.

## READING THE SPEC SHEET

So what about those specs? What should you be looking for when comparing one amplifier to another? Well, the first and most obvious spec is power. Typically, amplifier power is rated in one of two ways. The first is the EIA (Electronics Industry Association) rating which measures the output of a single channel while reproducing a 1 kHz sine wave, driven to 1% total harmonic distortion (THD). The second and more useful spec is the one established by the Federal Trade Commission. FTC requires that a manufacturer's stated power rating must be met, with both channels driven, over the advertised frequency range (typically 20 Hz to 20 kHz) at no more than the rated THD. For most mobile entertainers this full-range measurement is more typical of the true on-the-job performance of the amplifier.

Low frequency content (bass) requires far more energy to reproduce than mid and high frequencies. Therefore, one would expect the single-band 1 kHz EIC rating to be higher than the full-range FTC measurement. However, a large difference in the stated power output between measurements (over 10%) would indicate that perhaps this amplifier is not up to the task and is likely indicative of a weak power supply. When comparing power ratings between amplifiers, be sure to compare apples to apples.

What about THD? How much is acceptable? This is debatable and differs from individual to individual and situation to situation. A good rule of thumb for professional performance is to utilize an amplifier that can achieve full-range (20 Hz to 20 kHz) output at its stated power and do so while not exceeding 0.1% THD. Just to be clear on the math, 1% THD is ten times 0.1% THD. So, an amplifier publishing a 0.5% THD spec has five times the distortion of a 0.1%

spec and ten times the distortion of an amp outputting 0.05% THD.

There are a number of other specs that a manufacturer may publish along with the power and THD ratings. These may include damping factor (the ability of the amplifier to control the movement of an attached speaker after the signal disappears), and slew rate (the measure of an amplifier's ability to accurately track its input signal.) Don't get wrapped around the axle, so to speak, on either of these measurements when comparing amplifiers. If the amp puts out its rated power, full-range, with low distortion, by default these other specs will be acceptable. For what it's worth, speaker wire length and gauge will likely affect your damping factor to a far larger degree than anything in the amplifier design. You should use the shortest cables possible and of the lowest gauge you can afford.

## BALANCE OF POWER

How much amplifier do you need? Speaker power is rated in watts. It is typical to see a full-range speaker rated with the terms "Continuous", "Program", "RMS", or "Peak" following a wattage number (500W Program/1,000W Peak). There is not enough room in this article to explain the formula by which each of these is measured. However, it's safe to consider that Program or RMS power is generally considered to be 2X the Continuous rating. Peak is typically 2X Program. Unless your audience's favorite track is "The 1kHz Sine Wave Shuffle" or "The 20Hz-20kHz Continuous Pink Noise Mambo" it's safe to assume that you're playing music at your gigs. Musical programming is dynamic—that is, it has (hopefully) soft passages as well as loud. It contains frequencies across a wide spectrum. So, it would be best for you to consider an amplifier that outputs no less than the Program or RMS (an average) rating of the attached speaker.

If you can't find a perfect match you're better off with a little more power than not enough. Trying to push an amplifier beyond its design limit is asking for trouble and could subject the amp and the speaker to catastrophic failure. Too much power is also not a very good idea and practically speaking is a waste of money. For every 3dB (the smallest amount of loudness perceivable by the human ear) of additional speaker output you need to double your amplifier power. So if you're not happy with the 126 dB you're getting from your 500W amplifier, you'd have to replace it with a 1,000W model to achieve any noticeable difference. You could also replace the speaker with a higher input sensitivity/higher max SPL model than what you're currently using. Better yet, put a second speaker on the channel.

In Part 2 I'll cover what it means to add that second speaker and how it affects the amplifier. I'll also try to demystify speaker load (Ohm) calculations and explore bridged mono and parallel amplifier configurations. Until then, take a look at the QSC Amplifier Selector at [http://qscaudio.com/products/amps/advanced\\_amp\\_selector.htm](http://qscaudio.com/products/amps/advanced_amp_selector.htm) for an idea of just how much power is appropriate for the most common passive speakers used by today's mobile entertainers. **MB**

*Ray van Straten is the Director of Entertainer Solutions for QSC Audio Products, LLC.*



# Learning the Audio Ropes

## QSC OFFERS SOUND LEARNING

Usually reviewing a product from a sound equipment manufacturer involves taking it out to gigs, cranking it up and checking its performance. Taking a step back from the hands-on, here's a product to help DJs build audio expertise. It is ***Understanding Sound Reinforcement: The Learner's Guide***, a DVD produced by QSC Audio. At **MB** we realized that if all of our staff members could master the material on this DVD, they would really know what they are doing when it comes to sound set up.

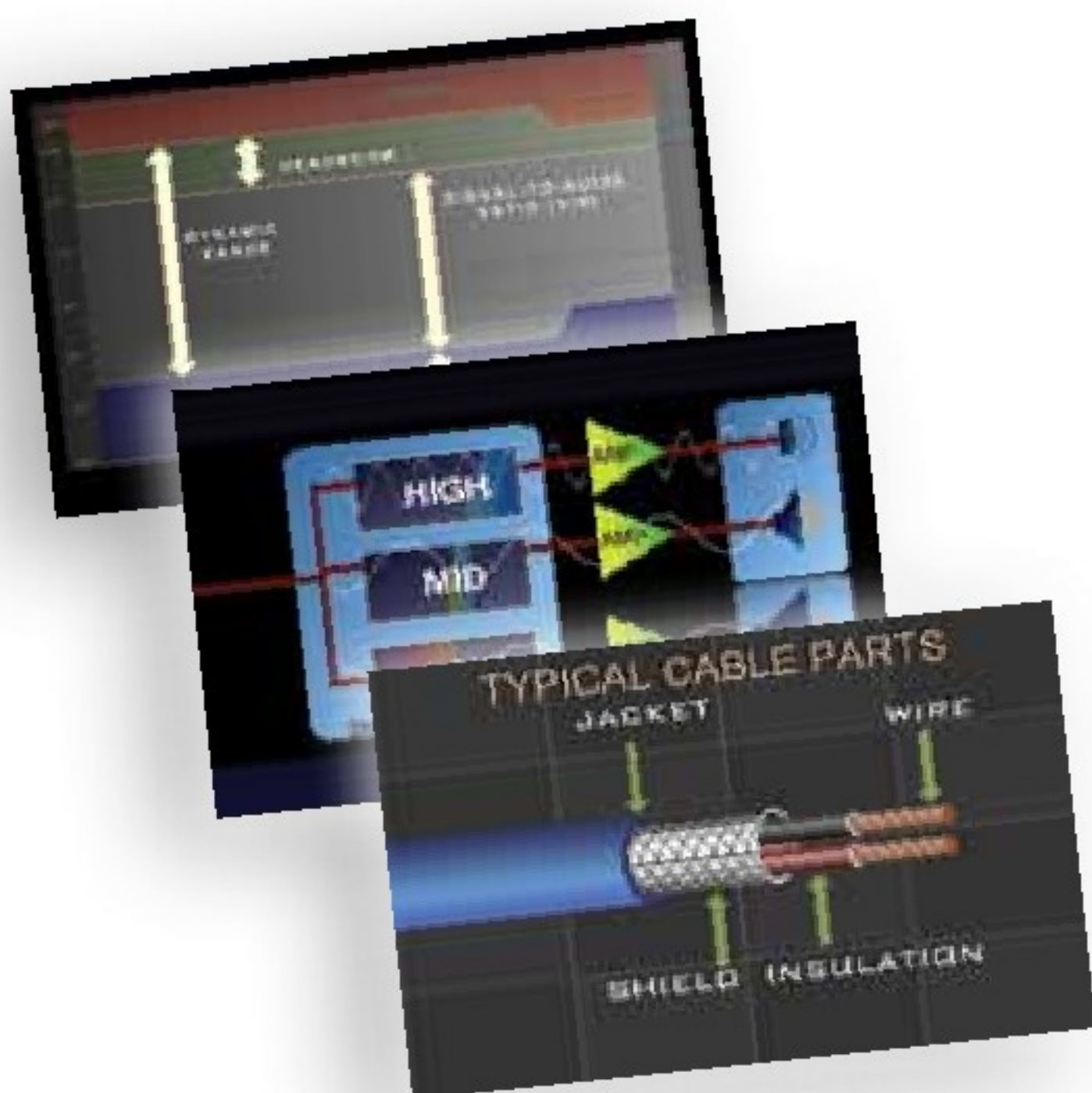
***Understanding Sound Reinforcement*** covers the basics of sound in chapters such as: Sound & Hearing, Signal Path & Gain Structure, Mixing Consoles, Equalization, Acoustics, Microphones, Signal, Processors, Power Amplifiers, Loudspeakers, Cables, Connectors, and Impedance. While done with QSC products as examples (of course), the information presented is valuable no matter what your brand of choice in sound reinforcement may be.

On the disc, they take it from the microphone or other source all the way through to your ears, passing through EQ, processing and cabling to the amplifiers and speakers. It is done almost completely with graphics and examples on screen with a voice narrating and explaining the concept. I would recommend watching it in several separate sessions as there is a lot of info to soak in.

This tradition of education is a large part of what QSC Audio is all about: making sure people know what they are looking for in a product, helping them find it, and helping them use it better. Yes, their goal is to sell amplifiers and speakers, but they also have a vested interest in educating consumers. ***Understanding Sound Reinforcement: The Learner's Guide*** is a clear indicator of this commitment and is well worth picking up, even at its \$99 price.

You can watch approximately 15 minutes pulled from several of the chapters by going to [http://www.qscaudio.com/products/software/understanding\\_SR/](http://www.qscaudio.com/products/software/understanding_SR/) directly, or via links from the QSC homepage. **MB**

[www.qscaudio.com](http://www.qscaudio.com)



## DOUBLE UP

The new **Comscan LED System** from **American DJ** puts the power of a complete light show of scanning colors and gobos literally right in the hands of mobile entertainers, by combining two Comscan LED DMX scanners, one universal UC3 handheld remote controller, and the required DMX cables. Driven by high-performance LEDs, each Comscan LED scanner projects 8 brilliant, dazzling color/gobo combinations that scan with sweeping X-Y mirror movement.

State-of-the-art 1.8° stepper motors with microstepping create smooth, fluid movements. Featuring a 13° beam angle, the units can pan up to 166° and tilt up to 54°. Adding to the excitement



are a variety of eye-popping built-in programs, a gobo shake effect, a strobe effect and 0-100% dimming capabilities. When four units are linked together in master-slave fashion, the system features a Pan/Tilt Inversion Mode, in which scanners 1 and 3 will sync together in the opposite direction of scanners 2 and 4. The system is amazingly compact and portable, making it great for DJs, with each scanner measuring just slightly over a foot long and weighing only 8 lbs. The scanners' long-life LEDs are rated at 30,000 hours, and each scanner draws only 30W of power at maximum use. A video of the system in action can be seen at <http://www.youtube.com/watch?v=ix8W-voBqPE>.

## TAKING COLOR WASH TO NEW LENGTHS

American DJ has doubled the size of its original **Color Burst LED** RGB+A color wash bar, creating a new, elongated version, the Color Burst 8 DMX. Now featuring 8 colored LED banks—two banks each of red, green, blue and amber—the unit is twice as long (2.5 feet) and has twice as many LED lamps (280) as the original. Equipped with built-in, sound-activated programs, this easy-to-use, affordable LED bar will produce thrilling, eye-popping color chases to the beat of the music, making it great for DJs, bands, clubs and bars. Also added are DMX control, a strobe effect, and 0-100% electronic dimming. Operating on 3 DMX channels, the unit features a 4-button LED display menu system that makes it easy to navigate through DMX settings. American DJ's optional UC3 remote controller also gives fingertip control over basic functions like blackout and program selection. Multiple units can be linked together in master-slave configuration to produce coordinated color washes and chase effects over a large area. The Color Burst 8 DMX also delivers the same LED technology-driven benefits as its predecessor, including a cool operating temperature, which means no duty cycles, extremely long life (100,000 hours), and energy efficiency. You can see the unit in operation at <http://www.youtube.com/watch?v=4pfcwDMYgU>.



[www.americandj.com](http://www.americandj.com)



## Firm Deal is Like Stealing Film

FOOTAGE FIRM MAKES IT EASY TO BUILD YOUR BACKGROUND VISUAL LIBRARY

BY RYAN BURGER •

Earlier this year I received an email from a company called Footage Firm and I immediately saw the possibilities for using their content as ambient footage for our video DJ shows and in some other work I do for my church. I proceeded to order some of their “free” basic stock footage DVDs (shipping of \$8.41 is required for each DVD ordered). The discs arrived quickly, and I found that it is fantastic material, a great deal for less than \$10 per disc.

About a month or two ago Footage Firm approached Mobile Beat about selling these discs to DJs and I was thrilled about the connection because it was not only a new advertiser but a company with a product I was already familiar with, and could vouch for its quality. After my very positive experience with them a couple months earlier I jumped at the opportunity to work with them.

Each Footage Firm disc is filled with video clips that you can use freely and legally in your own projects, whether it's video DJing, production work or something else. Each disc usually contains 15 or

more clips at different resolutions. Footage Firm regularly offers new free collections as a way to promote their full-price sets. While I personally wouldn't value them at the \$149 to \$249 list price, I have seen material this good easily sell for \$75-\$100 for each disc.

The Time Lapse disc that I am currently reviewing contains clips in standard and high def organized in folders, with still frames from them and the license showing your rights to use them, a converter utility if you need it, and a shot list that you can print to reference where everything is on the discs.



Currently Footage Firm has offers on the Time Lapse Library mentioned above, HD Backgrounds (2 sets), SD Backgrounds, and some specialty sets such as of Winter and Snow, Holiday, Las Vegas and New York City. You can check out all the “free” footage libraries available at

[www.footagefirm.com/free-footage](http://www.footagefirm.com/free-footage). Plus, if you need other specific material you can look at their regular libraries, which sell for typical stock footage prices. Whichever avenue you choose, make sure to tell them you heard about them in *Mobile Beat Magazine!* **MB**

[www.footagefirm.com](http://www.footagefirm.com)

## Musical Light and Magic

If you've ever been to Las Vegas (I don't know, maybe to a Mobile Beat DJ Show or something), you're probably familiar with some of the famous headlining magicians, like Chris Angel, David Copperfield, and so on. Well, I'm going to introduce you to another “magician” that is going to perform for not only disc jockeys, but lighting technicians, or anyone who wants to create a unique atmosphere through the use of lighting. This wizard is called Venue Magic. But, its performance is not an illusion; the increased control it gives over your lighting setup becomes crystal clear when you fire up your first show.

It is a timeline-based software program that allows you not only to control the lighting for your particular performance, but also lets you layer specific lighting effects over a specific song—something new to this industry. If you've ever used audio software with a timeline format before (for example, Cool Edit, Sonar, etc.) you'll already be familiar with the dragging and dropping of audio clips. Now you can add lighting effects to the mix. But those of you that have not used this kind of software before shouldn't be nervous.

Also similar to typical audio production software, Venue Magic's Envelope Editor lets you control audio volume and effect levels, along with lamp levels and effects settings. With this tool you can zoom in on the actual audio waveform and edit the levels precisely to link up specific moments in your music with your lighting changes.

At the time of this review, there were four tutorial videos on their website ([www.venuemagic.com](http://www.venuemagic.com)) that take you through basic operation of the software. One of the big advantages of these tutorials is that after each one, it is encouraged that you practice what has been taught before moving onto the next video. This allows you to gain hands on experience as you go.

Venue Magic packs an arsenal of powerful features. The software controls 512 DMX channels, which in practical terms means you'll be able to control quite a few rotating heads, lighting bars, strobes, and more. It also comes with an interface box to get your lights connected to the program. Inside the software, there is a lighting fixture folder with a majority of the lights that are on the market

## VENUE MAGIC 2.1 TEACHES YOUR LIGHTS SOME NEW MUSICAL TRICKS

BY MIKE JEFFERSON •

now. There is also a generic setting too. It is my understanding that there will be updates to insure that the most recent fixtures are included. The software also includes a sound effects library and a music library to help someone without music to get started programming with lights and sound. Obviously, mobile DJs will have their own extensive music collections to combine with Venue Magic's unique capabilities.

In my opinion, Venue Magic is going to open a lot of new doors for Mobile DJs. And yes, Venue Magic does work with Windows 7 (I have Windows 7 64-Bit, and was able to download, install, and use the program without a problem). In addition to marketing add-ons for weddings, parties, and corporate events, we'll now be able to easily add theater



sound and lighting for plays, haunted house lighting and sound, and many other interesting events to our lists of services. One of my personal favorites

would be to do a fashion show. There is an effect called “Paparazzi” that can be setup to mimic the numerous flashing cameras some of Hollywood's finest experience on a daily basis.

As with any part of our business, practice is very important. Once you get the software, you'll want to put in the time to set up a show to a soundtrack of some of your favorite songs. Once you get the hang of it, you're sure to be leaving your guests wondering, “How'd they do that?” **MB**

[www.venuemagic.com](http://www.venuemagic.com)





# Slim But Powerful Player

CHAUVET'S COMPACT LED PAR CAN GETS PUMPED UP FOR BIG-LEAGUE PERFORMANCE

BY JIM WEISZ •

**U**plighting has been a hot topic in the DJ industry for a while now, as many DJs are offering it as an add-on to their normal services. If you visit the Mobile Beat forums, you're bound to find countless posts about the ins and outs of uplighting. There are posts about how much to charge for uplighting, how to make set up easier, how to achieve a certain look, and which lighting fixture to use, among other topics.

In the midst of this hot trend with uplighting, CHAUVET has debuted the SlimPar™ 56. Not only is the size of this LED par uplight very appealing but it's also loaded with features.

The SlimPar 56 is a very compact fixture, standing just seven inches tall when using the mounting bracket as a floor stand. For storage, you can fold the mounting brackets and then it only takes up two inches. Since the light only weighs 2.7 pounds, you can easily store quite a few of them in a plastic tub or a road case for easy transport.

Taking a look at the bottom of the light reveals a control panel, mic, sensitivity adjustment, DMX in/out and power in/out. Below the control panel are four buttons that are used to make any adjustments.

## A SLIM BUT POWERFUL PLAYER

The SlimPar 56 is packed with features DJs will really find useful. Using the control panel you can manipulate the light to do a variety of things. There are several sub-functions that can be used to choose between 3 or 7-color switching or fading, to choose a static color or even mix RGB colors to create a custom static color.

If you are running the SlimPar without a DMX controller, you'll really like the master/slave feature. Using this setting, you connect each light together with DMX cables. Then you can set any one fixture to be the master so it will control all the connected fixtures. If you are using a DMX controller, the SlimPar can be run in either 3 or 7-channel DMX.

If you're looking for a light that will save you set-up time, the SlimPar 56 can do that since it allows for linkable power. Meaning you can run a power cord between each fixture and then just plug one fixture into the wall. According to the included user manual, up to 46 units can be linked together for power.

## COVERING THE BASES

I spent a while getting to know the various functions and sub-functions of the control panel. I thought it was very user-friendly and I had no problem getting the light to do what I wanted. The menu map in the included user manual was very helpful and I would recommend keeping a copy of that with the lights, at least until you get to know all the functions and sub-functions.

I tested all the sub-functions and thought they met all the needs I would ever have in this kind of light. One nice aspect of the color fading and switching options is the ability to set how long you want it take to fade or switch colors. There's a range of numbers you can choose from, between 001-100, with one giving the longest time between the fade or switch taking place. I particularly liked the fades

with the lower numbers, since it stayed on the selected color for a good period of time and then very slowly faded to the next color.

I tested the SlimPar on a pretty tall wall (about 25 feet high) and it projected a nice beam of light very high on the wall. Set up of the light was very easy, since all I had to do was swivel the mounting brackets so they became a floor stand and plugged it in. I think setting up a large quantity of these lights would go pretty quickly, especially with the linkable power.

In addition to running the SlimPar without a controller, I also tested it with CHAUVET's Obey 3 controller. The controller is a great way to run the lights while giving you quick access for making changes to all the fixtures you have linked together. On the left side of the controller are nine preset color buttons so you can change the color with a touch of a button. Along the right side of the controller



are four buttons to give you some additional control over the lights, including strobe, blackout, manual RGB and sound. Finally, in the middle are three sliders to control red, blue and green if you'd like to create a custom color. The controller is a good complement to the SlimPar and is a nice compact solution to controlling your uplighting system.

## SLIM PAR SCORES

When I was putting the SlimPar through its paces I found myself becoming more and more impressed with the light. One of the most appealing features of the SlimPar is its compact size. When I first heard about the SlimPar I expected it to be a light that offered a smaller alternative to a traditional par can without a lot of features. So, I was very surprised to find it to be quite the opposite.

Like many DJs, I have been considering adding uplighting as an option to my clients. My first challenge was determining if I wanted to go with a traditional par can or LED. I was leaning towards LED but wasn't sure what fixture to get. Since there are so many different options it can be a daunting task to figure out which one you want. After demoing the SlimPar 56, I promptly placed an order for 20 of them. I think the combination of size and features really make it a tough fixture to beat. CHAUVET really hit a home run with this light. **ME**

[www.chauvetlighting.com](http://www.chauvetlighting.com)





# The Touchscreen DJ?

APPLE'S IPAD MAY HERALD A NEW ERA IN DIGITAL MOBILE DJING

BY FREDERIK SEIFFERT •

**O**n any given night, clubs and party houses are packed with revelers dancing to the beats of modern-day mixmasters spinning CDs or classic 12" vinyl, making the people move to the music. Although to many, a DJ and his or her discs seems like an inseparable dynamic duo, computer-based DJing, especially with extremely compact and mobile notebook PCs, has gained a firm foothold as an alternative performance method. And now, the new iPad tablet computer from Apple continues the trend and potentially changes the game once again.

The iPad will further change the way DJs produce music, thanks to greater mobility and the numerous features that make this new creature (Is it a computer? Is it an overgrown iPhone?) revolutionary. With it, however, also come the new challenges inherent in the adoption of any new technology into a professional DJ's arsenal.

## BREAKING IT DOWN

The most impressive features of the iPad for the mobile DJ are its versatility and portability, which make it possible for DJs to use a single device for multiple scenarios and move freely, unbound from the DJ booth. While it's been casually referred to as an iPhone on steroids, that

description is not too far from reality. With a weight of only 1.5 pounds, it can easily be transported to and from events, and no longer does a DJ have to stay chained to a booth all night to keep the beats flowing. As a wi-fi enabled device, DJs can even use it to download new tracks to fulfill song requests.

One of the best features of the iPhone and iPod Touch that has been exploited on the larger iPad device is the touch screen. Apple has done its homework to make the 9.7-inch multi-touch-enabled screen very user-friendly, and for DJ applications, this means crisp graphics and controls that make it possible to move while mixing. And since the touch screen eliminates the need for an intermediate input device like a mouse, direct manipulation of the user interface is a breeze. The iPad also makes greater customization possible, as developers have the flexibility to create adaptable user interfaces, where, unlike a physical controller, layout of the controls can be tailored to the needs of the DJ.

Portability and connectivity are two conveniences most DJs would say they could use more of, given that their gear is often cumbersome to transport, and having an internet feed to pull in new media as their audience demands can keep the party moving without a hitch. The iPad possesses these and many other capabilities, and will likely become an increasingly popular tool for DJs to use.

## IPAD CAVEATS

Though the iPad does have a lot to offer DJs, it has limitations as well. Given that

the device is in its infancy, future versions or upgrades will likely need to address some of these issues for seasoned DJs looking to migrate to the iPad.

First, the iPad (like the iPhone) doesn't allow file-level access to the iTunes library for third-party apps, which means that users can't mix their existing songs out of the box. Some existing

apps try to work around that limitation by allowing users to transfer songs onto the iPad using web interfaces—one song at a time. Also, though certainly not slow for everyday use, the iPad's CPU doesn't always feel up to the task of advanced audio processing, such as time-stretching or complex chains of audio effects.

The construction of the iPad is refreshingly simple, but it also misses out on some important details for DJs. With just one stereo output and no support for external audio interfaces, fairly standard DJ exercises suddenly become complicated. For example, without a straight-forward way to pre-cue through headphones, it becomes necessary to use a stereo-to-mono channel splitter adapter cable. And though not absolutely critical, DJs accustomed to using physical controllers may find it hard to ignore the lack of tactile feedback.

## GOING MORE AND MORE MOBILE

The iPad is nothing short of a revolution, and its impact will be felt for quite some time. While the currently standard tools of the DJ trade won't be easy to leave behind, the iPad offers a big helping of food for thought about what form they could take in the years to come.

Over the past several years, the DJ industry has become increasingly mobile, thanks in large part to the availability of digital music. It has become possible to travel with your entire music collection locked up in a notebook computer. The quick adoption of the iPad indicates that the trend toward smaller, more mobile, user-friendly, digital DJ tools will not be slowing down any time soon. Tablet computers promise to make it easier than ever to create music and interact with your audience. **MB**

*Frederik Seiffert is head of product development at algoriddim, a Germany-based software company that specializes in developing Mac audio and multimedia applications for the next generation. Since its inception, algoriddim has pursued sophisticated, yet intuitive and user-friendly software applications. Learn more by visiting [www.djay-software.com](http://www.djay-software.com).*





# Thinking Inside the Box

JUKEBOX JOCKEY PROVIDES BOTH DJ AND CLIENT WITH A STREAMLINED PLAYBACK SOLUTION

BY JOSH YAWN •

Once heard from my college philosophy professor that the progression of technology doubles every five years. Think about that. Five years ago, we had no iPhone, no Nintendo Wii, and no YouTube. In the digital age we live in as mobile disc jockeys, the same principle applies. There are products that have been introduced in the last five years that many of us couldn't imagine operating without today. Jukebox Jockey very well may become one of those.

Jukebox Jockey is an innovative software program with strong potential for DJs, KJs, and rental services. If you're expecting just another dual-CD-player-on-a-computer clone, forget it; Jukebox Jockey marches to the beat of its own drummer. Its unique interface is unlike what most of us mobile disc jockeys are used to, but I've found that that isn't a bad thing at all, once one realizes what this program can really do.

The first thing I noticed when I first opened the program is that it doesn't have

As the name implies, Jukebox Jockey primarily simulates a jukebox in terms of search and function. The user is given the option to use the interface for music, karaoke (complete with the lyrics on screen), or video. From there, one is able to quickly and easily scan for files to be displayed on the jukebox-style search screen. An alpha-numeric list is displayed by artist, song, genre, decade, or a user-created categories such as "Charts" or "Requests." This is where the innovation and potential really kick in.

While Jukebox Jockey will work just fine on a regular mouse and keyboard computer, it's optimized for use with a touch screen. Because of this, Jukebox Jockey opens up a whole new set of doors for the rental market. House party hosts and other small events often rent sound systems when they cannot afford a professional DJ, or prefer to act as "self-

service DJs." Imagine being able to rent a simple touch screen with a sound system that enables your client and guests to select their music without the hassle of dealing with CDs or hooking up an iPod. (In other words, imagine making a little cash from those who are determined DIYers.) Even more powerfully, Jukebox Jockey even integrates with online playlist builders such as DJ Intelligence, DJ Event Planner, and GigBuilder so your customers can pre-program the jukebox

ahead of time, online. It's like having your own personal digital jukebox to rent without having to haul around a clunky Wurlitzer.

For those of you who also deal in karaoke and music videos, Jukebox Jockey can quickly transition to playing either of these with a single click. The best part is that the program supports multiple monitors; your

monitor will show both the interface and the karaoke lyrics/video output, while the second monitor will simply display the karaoke lyrics/



the two side-by-side players that most of us are used to. In fact, Jukebox Jockey is completely playlist based and does not offer features for beatmixing. As counterproductive as that may look at a first glance, the program is extremely effective when beatmixing is not needed.

video output. And, with one easy click, you can be right back to playing your audio files.

## ROCKING THE JUKEBOX

I decided to put Jukebox Jockey to the test and try it out at a prom I worked recently. I had the software loaded up on my laptop and after a set on my usual DJ program, opted to kick in a playlist I built during a previous song. Jukebox Jockey worked flawlessly, even allowing me to make lightning quick changes to my playlist on the fly. It was then that I realized that I didn't miss the lack of two side-by-side players, and that I could actually load up songs much more quickly than I could with my usual program. Plus, I didn't have to worry about manually starting my next song, so I could be much more focused on my crowd and my overall performance.

Overall, Jukebox Jockey is an extremely useful tool for DJs, KJs and those in the rental business. The company offers a free 30-day trial, so you've got a great opportunity to try out this unique DJ/KJ solution. If you take the plunge and get the licensed program, the company also has amazing customer support. I can say that in this case, at least, it pays to think "inside the box"...Jukebox Jockey has quickly become an asset to my performances. **ME**

[www.jukeboxjockey.com](http://www.jukeboxjockey.com)



# Sentimental Journey: Emotion and Music

SOMETIMES MAKING THEM DANCE IS NOT THE ONLY PURPOSE OF YOUR PLAY LIST

BY MIKE FICHER •

**E**ach of the last two holiday seasons, I've enjoyed appearing in a local stage production of Charles Dickens' classic tale, *A Christmas Carol*.

In 2008, I played Bob Cratchit and, in 2009, I gladly took on the roles of Mr. Fezziwig and Ol' Joe in addition to portraying Scrooge's beleaguered but kindly clerk. The expanded casting required four wardrobe changes, the final one completed in about sixty seconds, coupled with a complete emotional transformation.

I changed from the street-wise, curmudgeonly Ol' Joe, with a rough, almost guttural English accent, back to Cratchit, preparing for Scrooge's future vision of Tiny Tim's passing. Two actors and the wardrobe mistress quickly changed my clothes. A song wafting through my head quickly helped me transition emotionally from the jovial, slightly off-center character to the now saddened father.

## PLEASE COME HOME

During the brief time back stage, while the team feverishly returned me to Cratchit's humble attire, Darlene Love's "Christmas (Baby Please Come Home)" roared through my head like a twister through Tornado Alley. Why? Every time I hear that Christmas-time staple from the *Late Show with David Letterman*, particularly the section where Darlene unleashes one of the most stirring crescendos in pop music history, begging her amor to "Please...please...please...baby, please come home," I water up like a popcorn-munching viewer of a Lifetime movie.



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

This timeless Phil Spector holiday gem offered the needed emotional push to capture the state of Cratchit when the clerk greets his family after visiting his son's burial place. Thanks to Darlene's spine-tingling vocal performance and Spector's singular Wall of Sound production (Dave Marsh in his book *The Heart of Rock & Soul: The 1001 Greatest Singles Ever Made*, says, "When the mix brings up the piano and the chorus to challenge her, the best the Wall's entire weight can achieve is a draw"), when the side curtain opened and I slowly shuffled on stage, my face, usually with tears forming, belied the

**How did I know the song would work? I didn't. But, what I knew from previous conversations led me to make, at least, an informed choice—one that would hopefully evoke positive memories.**

previous stage appearance as jovial Ol' Joe. I was now Cratchit, the forlorn father, once again.

## CAN YOU FEEL IT?

When you program music for your guests, do you solely seek to fill a dance floor? Or, do you try to not only send the guests' feet tapping, but to tap into their emotions? Do you aim to hit them in a place where they will not just dance, but they will feel something?

When Darlene's song pops into my head or I hear the tune, I feel something. Do your guests feel something when you program music? Are they transported to another place, another time?

## SHE BLINDED ME WITH SCIENCE

Lest this sound like simply the outpourings of one performer, science can back up my anecdotal evidence of the emotional power of song. A researcher at the University of California, Davis, has identified that the reac-

tion is more chemical than we suspected: The region of the brain where memories of our past are supported and retrieved also serves as a hub that links familiar music, memories and emotion.

This discovery may help to explain why music can elicit strong responses from people with Alzheimer's disease, said the study's author, Petr Janata, associate professor of psychology at the UC Davis Center for Mind and Brain. The hub is located in the medial prefrontal cortex region—right behind the forehead—one of the last areas of the brain to atrophy over the course of the disease.

"What seems to happen is that a piece of familiar music serves as a soundtrack for a mental movie that starts playing in our head. It calls back memories of a particular person or place, and you might, all of a sudden, see that person's face in your mind's eye," Janata told *Science Daily*. "Now we can see the association between those two things—the music and the memories."

## I FEEL GOOD

Another study out of Penn State concludes that music really can soothe the so-called savage beast—with limitations—and the type of music really does not matter—as long as you enjoy the songs.

"If you like music and choose to listen to it, it's probably going to make you feel better regardless of what type it is," says associate professor of psychology Valerie N. Stratton to ABC News.

And, according to a study highlighted in a 2001 edition of *Scientific American*, how the music is composed may have an effect on our emotional state. The study found that major keys and rapid tempos cause happiness, whereas minor keys and slow tempos cause sadness, and rapid tempos together with dissonance cause fear.

## LISTEN TO WHAT THE MAN SAID

So how do mobile entertainers use this



## Tommy James

CONTINUED FROM PAGE 36

knowledge effectively? Information helps. My wife and I saw Sleepless in Seattle on our first date. Any song from that soundtrack is likely to elicit an emotional reaction from me. The lesson here is to take time to learn about important events and humorous occurrences in your clients' lives that might yield material from which to cull songs.

Do you recognize how tempos can affect moods? Do you organize sets to build to a climax, to advance a narrative? Do you occasionally intentionally turn over a dance floor to allow as many guests as possible to enjoy a favorite type of music?

## MY KIND OF TOWN

You can gain useful information by listening and not necessarily asking, "What is your favorite song?" At a wedding reception years ago, the groom indicated that he and his bride would walk—slowly—from their table to the dance floor while a song was playing before I was to start the first dance song, not something we had discussed in pre-event consultations. Since he didn't have a specific song in mind, I indicated with a smile that I would come up with an appropriate number.

I recalled in a conversation with the best man that the groom spent quite a bit of time in Chicago for school and that he was a big sports fan. I opted for "Sirius" by the Alan Parsons Project, the song that the Chicago Bulls used during their championship runs with Michael Jordan and company. The smile on the groom's face as he escorted his bride to the floor validated the choice.

How did I know the song would work? I didn't. But, what I knew from previous conversations led me to make, at least, an informed choice—one that would hopefully evoke positive memories. That kind of intuitive, on-the-fly response is part of our job as entertainers and programmers.

## SWEET SOUL MUSIC

Dave Marsh writes in *The Heart of Rock & Soul*, "Singles are the essence of rock and roll. They occupy the center of all pop music that came after it. They're the stuff of our everyday conversations and debates about music, the totems that trigger our memories."

When we program music at an event, we are not building a concept album, ala Sgt. Pepper or Pet Sounds. We are telling a story—the client's story—and triggering memories through our music and vocal subject choices. In short, we are tapping into our clients' and their guests' emotions.

Yes, school dances might not be the appropriate venue to try and tap into emotions; you often have to be content with uprooting the reluctant flowers from the safety of their walls and getting them out on the floor. But, how many other events that mobile entertainers regularly service can benefit from recognition that we can have a golden opportunity to make a connection through music, to unleash powerful, positive emotions?

## SONGS IN THE KEY OF LIFE

Music is a critical part of our product offering to clients and, as Marsh so eloquently expresses, our key to reaching their hearts:

"Some rock is tough; some isn't. Some of it runs on the pure adrenaline of fun; some of it's steeped in plain misery. Some of it speaks directly to the young, but then, some of it's more grown-up than almost anybody cares to face. Some of it rebels or overturns all our expectations; some of it soothes or tries to reorder all our experiences."

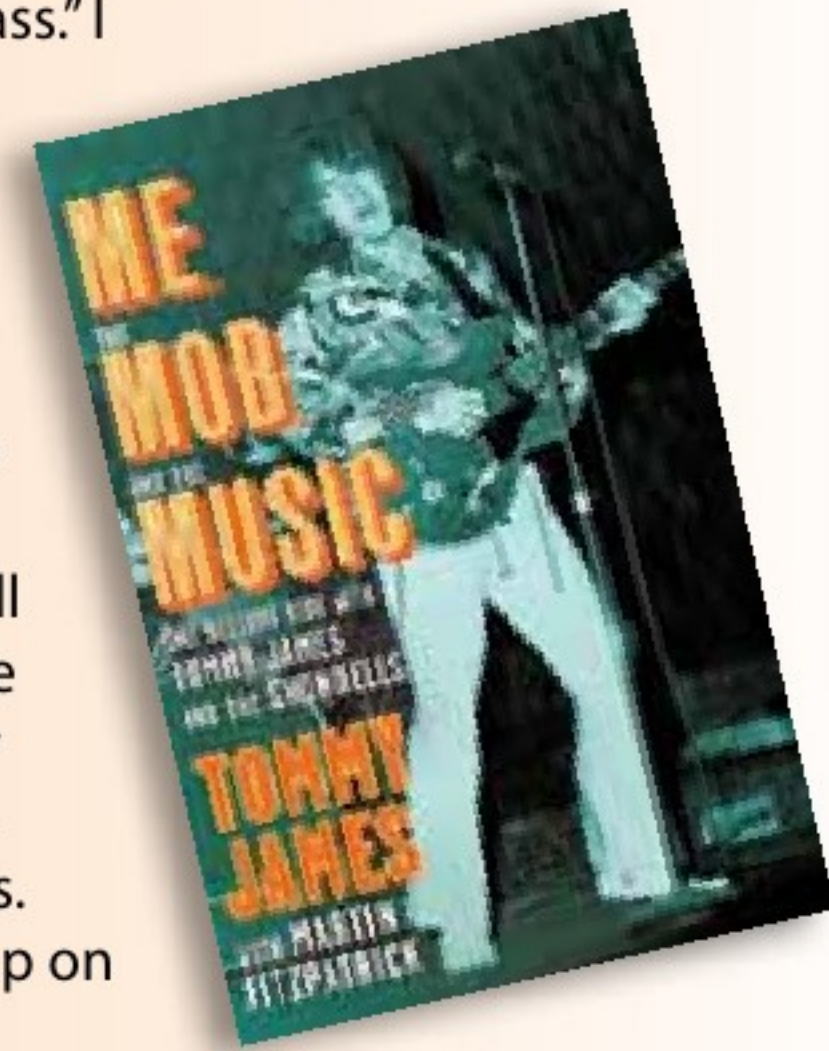
And, some music helps you transition characters on a stage...or tell the story of a life. **MB**

And I decided that we were much better off staying at Roulette. If we had—let me just back up a minute. When we came to New York to sell the record "Hanky Panky," we got a yes from everybody. We got a yes from Columbia, Epic, RCA, Atlantic, Kama Sutra—remember Kama Sutra? All the major labels.

The last place we took the record to was Roulette. And the next day—I went to bed that night feeling great—but the next day, one by one, all the record companies called back and said, "Listen, we've got to pass." I said, "What do you mean, you've got to pass? I thought we had a deal."

So finally, Jerry Wexler at Atlantic Records leveled with us and told us what happened, that Morris Levy, the president of Roulette Records, who was mobbed up himself, had called all the record companies and one by one told them, this is my record. And they all backed down, and we were apparently going to be on Roulette Records. That is quite literally how we ended up on Roulette.

And then I describe in the book what that relationship was like from day one, the characters that were hanging around up there. Morris' direct partner, who was up there virtually every day, was the head of the Genovese family in New York. It's pretty bad when the only photos you can find of your record company executives are mug shots.



**MB:** Well, it sounds like God provided, or rather the godfather provided for you...

**TJ:** It's funny. That's what Morris was called: the godfather of the record business. It pretty much matched who he was. I've never been able to tell this story until the last of the Roulette regulars passed on, and that happened in December of '05.

**MB:** Wow. Last question for you: If you're to be remembered by one song, what song would it be?

**TJ:** Well, I'd want to be remembered by a hit that hasn't happened yet.

It's funny you ask that. That's so hard to answer. I guess I probably have to say "Crimson and Clover," simply because of strategically how important that record was to us.

I go into great detail in the book explaining why it was so important. It wasn't just because it wasn't the biggest-selling single, which it was for us. But it was also the record that allowed us to go from AM-Top 40 singles to FM-progressive album rock. "Crimson and Clover," I can't think of another record we ever worked on that would have allowed us in one shot to cross that line and to go from singles to albums. Because a lot of '60s acts tried that and failed. We were allowed to continue, then, with our career into the '70s and the '80s because of the album and the significance of "Crimson and Clover." **MB**

Find out more about Tommy's upcoming appearances and his book, *Me, the Mob, and the Music: One Helluva Ride with Tommy James & The Shondells* go to [www.tommyjames.com](http://www.tommyjames.com).



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8/2	Buffalo, NY / Niagara, NY-ON	Crowne Plaza Niagara Falls Hosted by WNYMEA and the CDJA
8/3	Pittsburgh, PA	Dave & Busters, Homestead, PA Hosted by the Pittsburgh Chapter of the ADJA
8/4	Edison, NJ	Crowne Plaza Route 27 Hosted by the New Jersey Disc Jockey Network
8/5	Providence / Warwick, RI	Crowne Plaza Warwick Hosted by the Rhode Island Chapter of the ADJA

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8/9	Richmond, VA	Hilton Garden Inn Richmond Airport Hosted by the Richmond Chapter of the ADJA
8/10	Raleigh, NC	Raleigh Civic & Convention Center Hosted by the Raleigh Chapter of the ADJA
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8/17	Wichita, KS	Corporate Caterers Convention Center Hosted by the Central Kansas Chap. of the ADJA
8/18	Dallas, TX	Dallas Magnolia Hotel Hosted by the Dallas/Ft Worth Chapter of the ADJA
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8/24	San Francisco, CA Area	Hilton Newark/Fremont, Newark, CA Hosted by the Silicon Valley Chapter of the ADJA
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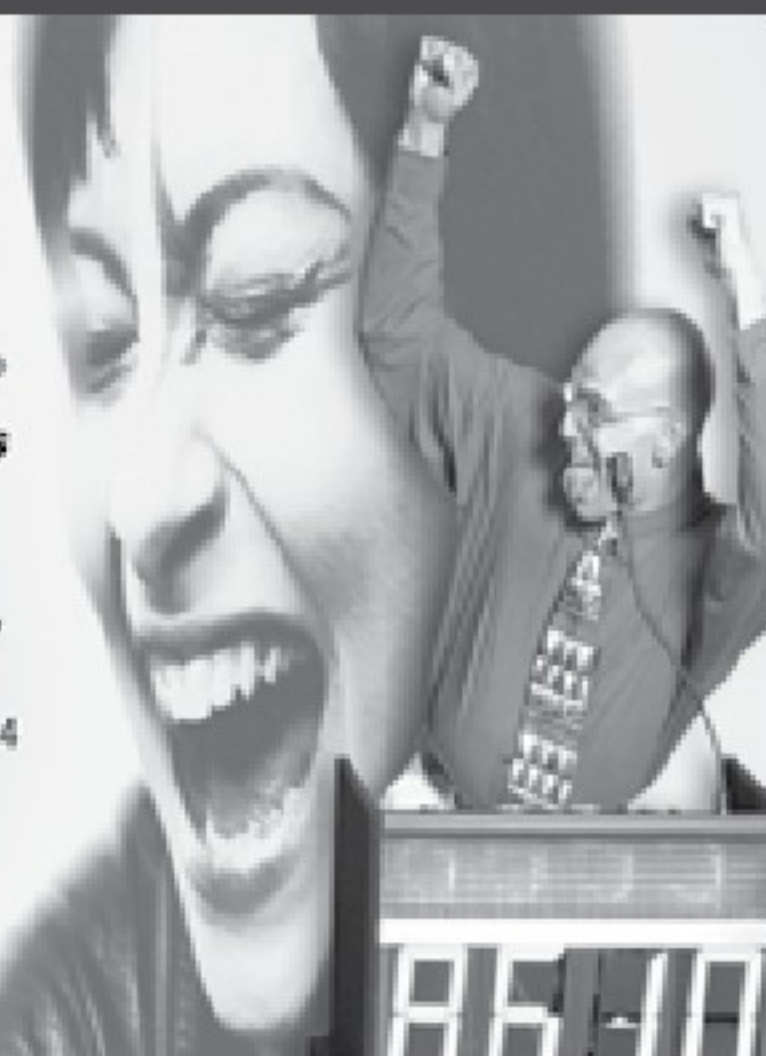
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# Love What You Do...

TAKE A GOOD, HARD LOOK AT WHY YOU DO WHAT YOU DO

BY SHAWN STEELE •

**T**here are some great wedding DJs in the business, and there are some DJs out there performing at weddings that have absolutely no business being there. It's a once-in-a-lifetime event for the bride and groom. Can you handle the planning and pressure it takes to make their wedding day an overwhelming success? If you honestly answered no, make way for those who can. It's not just a challenge; it's a question of character.

It shows when people love what they do. We're talking about DJs, but this holds true for doctors, auto-mechanics, waiters, and even lawyers. Our clients need entertainment for their wedding, they aren't feeling well, their car needs fixing, they are hungry, or they need legal advice. As a DJ, you are in the business of service, and YOU are your product. "Don't strive to be rich or famous, strive to be helpful" (Mister Rogers). Service is helping somebody with a problem they have. So, HELP THEM.

## TO LOVE OR NOT TO LOVE—THAT'S THE QUESTION

Not loving your job can actually make you bad at it. In your lifetime, you will spend about 50 years working. That is a long time to do something you don't enjoy for up to 12 hours a day, 5 days a week. If you define yourself by your career, choose something that will make you happy. Don't do it for the money, do it because you love it. Believe it or not, doing something for the money can leave you living from paycheck to paycheck. Do one thing and do it well, and you can earn a nice living.

What does it take to be great at something? It's simple: Love what you do. Then learn everything involved with that particular line of business. It will come naturally, and you will love learning about it. Sure, things will come up that will challenge you, but push yourself. Don't become static. If you make mistakes, own up to them. That's right, take responsibility for your actions. This will build your character and your clients will learn to trust you. "Character is doing the right thing when nobody's looking" (J.C. Watts).

## IF YOU LOVE WHAT YOU DO, GIVE BACK

There is always someone less fortunate than you, so give back. My father died of cancer, so I help out with the American Cancer Society or people who put on benefits for cancer survivors and their families. Sometimes you don't pick your charities, they choose you. But make sure to find some way to share your success with your community. Loving what you do can translate into a better world for all of us.

# or Get Out of the Way

## LOVE LIFT US UP

If you already love the profession you chose, congratulations! But you aren't done yet. Try to be one of the best in your profession. Not "the" best, because when you think you're the best, there is no room for improvement (except for maybe growing your ego a little bigger). If you don't grow with or ahead of the industry, you have nothing new to offer, and this doesn't help your clients. Better yourself by focusing, listening and learning; then deliver a high level of service.

Personally I love being an Entertainment Director (aka a DJ). It is a privilege to be invited to some of the classiest and fun weddings imaginable. Although I am there to work, I feel as if I am getting away with something. "Play is the work of children" (Bob Keeshan, TV's Capt. Kangaroo). I love to play!

Look at the smile and purity on a child's face. We would all love to have that again. "Adults are only kids grown up, anyway." (Walt Disney). As a DJ, you have the opportunity to make people feel young again. People come to weddings to celebrate. So, help them celebrate! Remember, they work hard too. It is amazing to see adults letting go and having some fun!

I work up to 10 hours a day in my office and 99% of what I do relates to my business. People ask me if I get bored. I don't. Every wedding is different; Different locations, different guests, different music, different ways of doing things. It is similar to the experience of a comedian. Jerry Seinfeld tells many of the same jokes, but the venue and audience is always different. Plus, he continues to improve what works, and write new material. If you think every wedding is the same, maybe it's time for you to do something else.

## THIS MAGIC MOMENT

The hardest part about being a DJ is playing the right song at the right time. I remember this one outdoor wedding was having a huge fireworks show, so I planned ahead of time and asked many questions to help me prepare for the day, and you know what? When it came time to play the music, I changed my mind. I played Whitney Houston's "Star Spangled Banner," and when she sang "and the rocket's red glare" a big red firework went off, and the crowd applauded and I got chills. If you are focused, you will be able to change your mind in a moment, and give people something more. After all, life is a collection of moments and moments become memories.

When you go the extra mile, and the bride and groom are grinning from ear to ear, you know you're doing something right. Having the flair to make someone's wedding a truly unique experience is a gift. Not only to them, but to yourself as well. **ME**

*Shawn Steele is an Entertainment Director and owner of Memories In Motion Music and Entertainment in Erie, PA ([www.djshawnsteele.com](http://www.djshawnsteele.com)). In the entertainment business for most of his professional life, he received a BA and MA in communications from Edinboro University. He got his start in event planning while working as DJ and promotions director at Erie's top radio stations. You can contact Shawn at [mim@neo.rr.com](mailto:mim@neo.rr.com).*



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